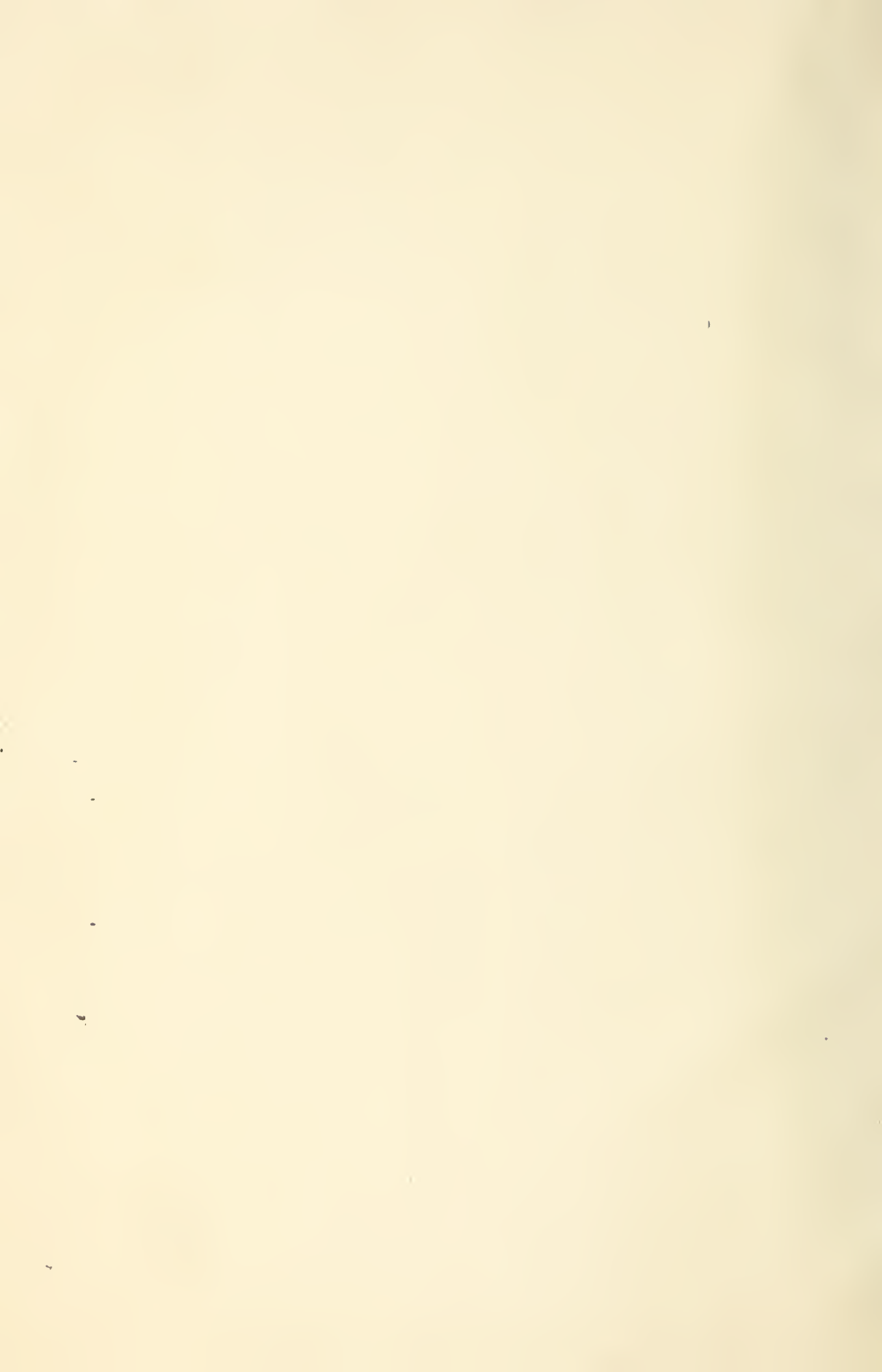






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PERSIAN LYRICS,

OR

SCATTERED POEMS,

FROM

THE DIWAN-I-HAFIZ:

WITH

PARAPHRASES IN VERSE AND PROSE,

A

CATALOGUE OF THE GAZELS

AS ARRANGED IN

*A MANUSCRIPT OF THE WORKS OF HAFIZ IN THE
CHETHAM LIBRARY AT MANCHESTER,*

AND

OTHER ILLUSTRATIONS.



Printed, at the Oriental Press, by Wilson & Co. Wild-Court;

FOR E. HARDING, PALL-MALL; J. DEBRETT, PICCADILLY; AND
WEST AND HUGHES, PATER-NOSTER ROW.

1800.

TO
WILLIAM OUSELEY, ESQUIRE,
AN ABLE AND ZEALOUS
RESTORER OF ORIENTAL LITERATURE IN GREAT BRITAIN
at the close of the Eighteenth Century,
THIS SMALL FASCICULUS
OF
ENGLISH VERSIFICATIONS OF HAFIZ,
IS INSCRIBED,
WITH THE SINCERE RESPECT AND ESTEEM
OF
HIS FRIEND,
JOHN HADDON HINDLEY..

Manchester, March 1st, 1799.

*** See Notice to the Reader at the end of the Volume.*

INTRODUCTORY OBSERVATIONS.

ONE of the following Imitations was a casual effort to amuse a moment of no common anxiety, by diverting the mind to a literary experiment. The request and approbation of an excellent *Persian* Scholar, encouraged the repetition. It appearing probable that an attempt arduous and hazardous, as the mode of exhibiting the Poetry of HAFIZ in an English dress, here adopted, may require some apology on the part of the Translator, he solicits the attention of the Reader to the following remarks.

To give a literal or perfect translation of our Author metrically, or even prosaically, into *English*, may be confidently pronounced impossible. An obvious proof of this assertion will be found, on considering for a moment those oppugnancies, which occur so generally in the idiomatic constructions of the languages of ENGLAND and IRAN, and which must ever most effectually militate against such closeness of version. Whatever might be looked for from favourable analogies, the frequent and varied allusions from

words of similar sound and formation, though generally of exactly opposite significations, as well as the lively and often recondite *lusus verborum*, so common in the *Arabic* and *Persian*, and which, though strange, if not trifling, to an *European* ear, are, to the habitual feelings of the *Asiatic*, both choice and exquisite. These obstacles, I say, must alone render every chance of translative imitation in this case completely hopeless.

Another insuperable impediment is presented to us in the peculiar genius of the *Persian* language, which, independent of its extreme melodiousness, its simplicity, and the delicacy of its construction, so abounds in compounds, as at times to crowd whole stanzas with compound epithets. This luxuriance, however graceful in its own idiom, is too exuberant, we apprehend, ever to be easily, if at all, appositely imitable in ours. Nor is it as yet by any means certain, that we have acquired a sufficiently extensive knowledge of the *Persian* particles, or of their force in composition, to do full justice to a Work so replete with them as the *DIWAN* of *HAFIZ*.

We meet with a farther, and not less formidable difficulty, in the mysterious and often sublime allusions so commonly represented to us in the *Sufi* poetry, under objects of sensual and voluptuous gratification. The delicate management of this Imagery, so as to comport with the moral feelings of an *English* reader, must require the greatest nicety in a translator, and demand the

constant exercise both of his taste and judgment. Although it may constitute a peculiar grace in the Original, it can only be copied with a very wary and cautious hand. It would, therefore, on this occasion, be prudent, *if possible**, to avail himself of some of the more celebrated commentaries, particularly those † written in the *Turkish* language by FERIDUN and SUDI, especially the latter, not only on account of his eminent success in correcting the exuberances of this fanciful and extravagant mode of interpretation, but of the singular happiness with which he has illustrated the ambiguous and more obsolete allusions of the Poet; and to read again and again what has been already said upon this subject by two ‡ of the first authorities in *Persian* Literature.

* This parenthetical expression is used from a fear that neither any public nor private library of this kingdom, nor indeed any national collection west of *Vienna*, may be yet worth a copy of the *Sberesh* شرح, or Commentary of *Sudi* سودي.

† The earnest and indefatigable *Hyde* has enabled us to estimate in a single instance the comparative merit of these two Commentators. Consult his version of the first *Gazel* of HAFIZ from the paraphrase of *Feridun* فریدون, in the Syntagma of his lesser Works, as published by *Dr. Sharpe* (Vol. ii. p. 445); and the same Poem as paraphrased by *Sudi* in *Meninski* (Gram. Edit. *Kollar*, Tom. ii. p. 83), as well as the first *Gazel* of the "*Specimen Poeseos Persicæ*" of the admirable *Reviski*.

The names of *Shuri* شوري, *Seid Ali* سيد علي, *Lamei* لامعي, *Sururi* سوروري and *Shemei* شهمعي, occur also as Commentators on HAFIZ; but *Sudi* excels all as an enlightened and accurate critic. The curious inquirer will find *Sururi's* Work complete, with a duplicate of the first volume, amongst the *Laudian OO. MSS.* in the *Bodleian Library*. (*Uri. Cat. Pers.* cxxxiv—vii.)

‡ *Reviski*, as above (*Procem.* xxix—xxxviii.); and *Sir William Jones* ("*Poeseos Asiaticæ Comm.* Lond. 1774, 8vo. p. 217—236); and *Essay on the Mystical Poetry of the Persians and Hindus*, (*Asiatic Researches*, vol. iii. p. 165. Calc. Edit.)

To avoid being suspected of disingenuousness, we must here also point out a blemish in our Author, too glaring for disguise, and which, if not explained away, must subject him to the same moral disgrace, which unfortunately attaches itself to some of the first poets, and even to some of the philosophers, of antiquity. Well aware of the dishonour reflected upon VIRGIL and ANACREON, from the names *Alexis* and *Bathyllus**, it is not without regret that we find HAFIZ, and indeed all the SUFI poets of this class, continually liable to the opprobrium of similar accusations. Happy should we be to join in the triumph of decorum and virtue, could the defence, which has been set up by the *Turkish commentators*, to rescue their favourite author from such degrading imputations, be pronounced just and satisfactory. Whether it be possible that *the sovereign monarch, his ministers, approved and ancient*

—HAFIZ is so famed throughout the East for his excess in this species of poetical Pietism, that a very respectable *Persian Biographer* declares his Works for this very reason to have been pre-eminently characterised as “*the Language or Eloquence of Mystery*.” (*Mulânâ Iâmi ملانا جامي*, ap. *Ienisch. Anthol. Pers. Vienna, fol. 1778, p. 76.*)

Ψευδέσσιν ἢ ποταῖα γέ μαχανᾶ
 σέμνον ἔπεισᾶ τί· σοφία δὲ
 κλέπτει παράγοισα μύθοις·

Pind. Nem. *ιδ.* ζ. 32.

* For a collateral illustration, see *Sir Tho. Herbert* (Travels, Lond. 1665, p. 322-3), and again (p. 141), where he gives a curious and pleasing, though quaint, description of an entertainment given to the English Ambassador at *Shiraz*, in 1617, and quotes *Apuleius* (Metamorph. lib. ii. p. 53, Edit. Par. Delph. 4to. 1687.) See also *Reviski* (Paraphrasis, p. 55. et alibi.)

friends, the mistress of a chaste affection, or even a beloved wife, can be disguised under these allusions, or whether we must interpret them in that gross and masculine sense which shocks human nature, or through the medium of mysticism and allegory, is a point we leave for better judges to determine. We rather choose to content ourselves with concluding these doubts in the words of an eloquent heathen:—ἐν ἔδρας ἔργον ἐδ' ἀμβολᾶς, ἀλλὰ χρυσαίγιδος Ἰτωνίας χρῆ παρ' εὐδαίδαλον ναὸν ἐλθόντας ἀβρόντι δῆϊζαι.* Bachyllides, ap. Athenæum Deipn. Ir. 14.

These, however, are far from being the only obstacles that present themselves to a Translator: difficulties of inferior consideration will still arise to embarrass him in his progress. In the laudable endeavour to exhibit an exact and faithful resemblance of all the features of his original, he may deem it necessary to imitate every peculiarity of the *Eastern Gazel*. But experience will soon convince him that this attempt, however desirable, will prove impracticable. The constant recurrence of the same rhyme, without any collateral support of tones to answer in division, is not suited to our language, which, as has been often observed by critics, will

* Our Poet, it seems, was married, and lived with his very accomplished wife, to use the expression of *Reviski*, "*amantissimè et conjunctissimè.*" He bewails the sudden death of this *angel in human form*, in a sweet pathetic and elegiac *Gazel* (See Appendix, Cat. 2—lxxxvii.), which has been printed by *Wabl*, and in part translated by the *Noble Baron*. (Proœm. as before, p. xxvii.) The Reader will find a pleasant story respecting the courtship of this Lady, extracted from the Commentary by *Sir William Jones*, in the Paper of the *Asiatic Res.* just quoted, p. 17?

* The Poet whose beloved was a very young woman
a man's son for the sake of beauty

not bear reiterated monotonies. In such cases, then, he may surely dispense with the minutiae of punctilious Imitation, provided he strictly confine himself to the prominent ideas of his original, where no eccentricities oppose him. In fact, it would be a manifest impossibility to adhere on all occasions to the same number of lines and stanzas ; for he must often be driven to the unavoidable necessity of expressing in two, what his author has consolidated into one ; in which case, he evidently could not follow the original in those stanzas which have one and the same repeated conclusions.

Another difficulty attending the *Persian* stanza we are willing to think may be, in some measure, as readily obviated.

The *Gazel* has been declared by grammarians to be an unconnected composition, each verse having its own immediate imagery, and succeeding the other without any necessary analogy of idea. This variation from modern custom, and from our own more ancient and approved models, has been elegantly compared by HAFIZ to *Pearls, when strung at random**. Yet it is to be suspected, that even this peculiarity has been more insisted on, as an insurmountable barrier to our satisfying that taste which, in *Europe*, generally accords with sound judgment, than it can well deserve. Whatever merit may be supposed to be attached to bril-

* See Imitations, *Gazel* iv. 9.

liant, though desultory thought, in this wildly bold and excursive specious of composition, it does not appear from the specimens we have hitherto examined, that HAFIZ is particularly anxious to avail himself of it: And yet, as a *Lyric* poet, considerable are the liberties to be granted him in this respect. If we attend only to the time, the place, the object, the intention, and the imagery of each *Gazel*, the ideas for the most part appear to flow naturally, and without any absurd or harsh transition: and surely in these lighter rhapsodies, the coruscations of wit, the effusions of tenderness, and the luxuriant sallies of an unrestrained and impassioned imagination, may be fairly presumed to have been aided by the delicious wines, by the joyous symposiacs, and by the instructive and delightful * *Macamat* of *Shiraz*, just as similar poetical beauties are reported to have arisen from similarly sti-

* مقامات. If the title of the most polished work in the *Arabian* language should not have already rendered the Reader familiar with this *Eastern* term, the following passage from the ingenious, and always entertaining, *Kämpfer*, will sufficiently illustrate its present application. Speaking of the *poetry* of HAFIZ—"It pervades (says he), all ranks; you meet with it every where—in collegiis et scholis, in palatiis et casis, in officinis et tabernis. Haud satis admirabere (*continues the descriptive traveller*) quantâ cum animi delectatione otiosum vulgus in foris et officinis suis, quin in ipsis Cofeæ popinis, quæ nostris tabernis cerevisiariis et vinariis respondent, scripta hæc lectitent, et ex iis ingenii nectar capiant; dum CONFIDENTIUM iis, qui libro instructus est, epiphonema attentis sociis prælegit; mox librum claudit, ut meditandi silentium indulgeat; tum lectionem iterat, interpositâ subinde ad meditandum morâ, donec interveniat quod lectionem interrumpat, vel dissolvat consessum. (*Amænitatum Exoticarum, &c. Fasc. v. Lemg. 4to. 1711, p. 371.*) What a picture this of the *Oriental Macamat*!

mulating and exhilarating causes in that truly *Hafizian* poetry so immediately present to classical recollection, which sings the praises of *Teios, Mitylene and Falernum*. Under these circumstances, therefore, the Translator will only have to allow our Author, what he finds in the Grecian and Roman Lyric poets, and what we should be willing to allow any poet of our own, the liberty of glancing with the frenzied eye of inspiration from earth to heaven, from heaven to earth, in search of objects adapted to the subject of his composition ; and, after attending to the minute turns of the versification, we suspect it will be his own fault, if he find an insurmountable difficulty in explaining his Author's meaning in a manner so perceptibly connected as to avoid exciting disgust in an English reader.

These, amongst other considerations, may serve to point out some of the embarrassments to be encountered by a Translator of HAFIZ. He must not, however, be discouraged by them, as an ample field will still be left for his exertions. For let him be assured, that a profusion of grace and beauty will be continually springing up in full verdure, as it were, before him, in his pursuit, to entice him to labour, and to invite him to enjoyment ; and that the cultivated mind can enjoy few repasts more rich and choice than the delicacies which may be served up to the literary epicure from this *Diwan*.

That incomparable class of authors may be considered as rare

indeed, which will bear to be despoiled of beauties, and afterwards allure and fascinate through the medium of a rude interpreter. A student, moderately versed in the *Persian* language, may be able to pronounce, even from a slight experience, that the plain and simple meaning of one of these *Gazels*, (totally laying aside its isocatalectical and symphonious beauties*, as well as the exquisiteness of its peculiar concise and metrical construction), will always please, by mere dint of its simplicity and beauty—as a faithful and correct representation of natural imagery, and as the poetical outlines of a mind cast in a superior mould, and gifted with the most energetic powers of expression : So truly insinuating, so inimitable and *unique* are the compositions of this illustrious poet. Their variety and peculiarity are not less striking : grave and gay ; plaintive and sportive, encomiastic and satirical, tender and querulous, simple and dignified, voluptuous and sublime, they adapt themselves to all dispositions, and seldom fail to interest and to take a deep hold of the feelings of the human heart. The metre is regular, though varied ; the measures are subject to the common rules of scansion, and run in pauses altogether melodious, and heightened by the agreeable returns of corresponding sounds. One favourite rhyme also is characteristic of each *Gazel*, and invariably terminates every couplet. The style, too, is so effulgent and dazzling, yet so finished and concise, that the loss of the most trivial word is the loss of a beauty. What, then, can we do

* See *Reviski*, “ *De Divano et Ghazela*, xliii.”

in this case? Is it possible to hit upon a brilliant conciseness, a melody, or somewhat analogous to it in our own language, that may enable us to give some faint idea of the unparalleled elegancies of the original? To present a perfect resemblance of all its excellences, would be a most hopeless task. We may, however, stand some chance, perhaps, of preserving the general sense and meaning of the poet: but we never can expect to give the force of every particle, of every annominal, or of every equivocal expression, or at once to express, with minute accuracy, *poetical* and *mystical* allusions, many of which we do not understand, and many of which are not fully comprehended even by learned *Asiatics*; and still more hopeless, again, is the expectation of our ever being able to transfuse into a work of this nature, that luminous blaze of thought, that unconfined range and ease of versification, which can only be looked for in original composition.

Our prospect, therefore, of introducing the beauties of HAFIZ to the *English* reader, must at best be a very limited one. By attempting too much, we may disgust, instead of pleasing. Our national taste, however desirous and willing to receive such novelties, is not as yet, perhaps, sufficiently prepared for them. Our knowledge of the *Persian*, though increasing, and, it is to be hoped, rapidly, is still in its infancy: the great difference of the respective national manners is not hitherto competently known: their serious and more relaxed amusements are of a character very far removed from those of our own country: And, though we have some know-

ledge of their *legends*, their *laws*, their *civil and religious particularities*, their *popular distinctions* and their *literature* ; yet this knowledge, taken either in an enlarged or more confined point of view, is far from being equal to the extent and variety of its required application : nor have even their *musical modes*, strongly as they are connected with the objects of our present consideration, been as yet practically introduced to us ; though, from what we have read * of them, we cannot but regard them as beautiful and interesting : and there can be no want of probable testimony to evince, that, with the concomitant *scenic* allurements of voice and action, aided by the effects of a warm climate, and by the natural propensity of the natives for pleasure, their operation on the passions must be nearly unbounded.

Our plan, therefore, must be, to enable our Countrymen at large to gain access to these beauties : And, could we, like the venerable restorers of *Greek* and *Roman* literature, only multiply the best and most acknowledged EASTERN MANUSCRIPTS OF POPULAR WORKS by PRINTING †, we might safely leave the certainty of

* See a very ingenious and learned Essay on this subject, by a late, and ever to be lamented, president of the Asiatic Society (*Researches*, vol. iii. p. 56.) and the observations and references of WILLIAM OUSELEY, Esq. (*Persian Miscellanies*, Lond. 1795, 4to, p. 160; and *Oriental Collections*, No. I. p. 70—79.)

† It is impossible to avoid lamenting, in common with every admirer of HAFIZ, that the "Proposals for publishing by subscription a correct and elegant edition of all the "Works of this Poet, from a most accurate and valuable copy, in one volume folio,"

This lamentable deficiency was supplied two years afterwards by the actual publication of the Edition alluded to (I wh. is bound up between the) in 1791

just intrepertation to posterity, and look forwards to a more enlightened æra, when they would be read and comprehended, with a similar ease and facility, by the *classical* student, with the languages alluded to. For the present, then, let us strive to approach, as nearly as we can, to the native energy of our originals

at Calcutta, in 1789, should have been distributed without effect. The lamentable inaccuracy of Eastern manuscripts, proceeding, as we are told, from the *ignorance*, the *carelessness*, and too often the *vanity* of transcribers, in many most important cases, presents an insurmountable barrier to literary exertion: even the most accomplished Persian scholar, after all his attainments, has often reason to deplore this as an irremediable evil. Let every one who may have doubts on this subject, read the complaints made by Sir W. JONES (preface to a Persian poem intituled *Laili Mejnun*, published in Calcutta for the benefit of imprisoned debtors, 1788), and by Capt. W. KIRKPATRICK (Introduction to the History of the Persian Poets—Gladwin's Asiatick, Miscellany, vol. i. p. 38. in the Note, Calc. Edit. 1789), or indeed compare any Persian manuscript either with a published original, or with any other manuscript copy that may come before him. In manuscripts of HAFIZ, and particularly in those written *out of Persia*, he will find very extensive varieties, not only in various readings, but in additions and transpositions of whole distichs, and even entire Gazels; though these are often spurious, and introduced by ignorant transcribers from poets of the same name, of whom many are on record. (Sudi ap. Reviski, Paraphr. p. 136, and Procem. xlviii.) It is evident that nothing but a standard edition can correct this uncertainty. And, might we indulge the hope, that that gentleman's valuable avocations and engagements could spare the time and attention necessary to superintend and carry through the press such a desideratum in Oriental Literature,—and that public patronage would meet so praise-worthy an attempt with the encouragement it deserves,—a very accurate *Shiraz* manuscript of our Poet now in the possession of William Ouseley, Esq. if collated with others in the same collection, and in the libraries of different public bodies and individuals, and published, might be a great and most decisive step towards a full and complete edition of the works of HAFIZ.

without descending to baldness or uncouthness; and, if possible, contrive to exhibit such specimens as may tend to give our readers a foretaste of their genuine character, and novelty, and to promote that curiosity and thirst after them, which may induce them to take more copious draughts at the fountain-head

Were it necessary to mention the languages, in our opinion, best calculated to produce this effect, many reasons might incline us to select, for that purpose, the *Latin* and the *Italian*. A variety of obvious causes, however, strongly tend to preclude, and, we trust, will continue to preclude, the general adoption of any language but our own, as a medium for conveying the more valuable reliques of *Asiatic* genius to our countrymen. If the *Persian* language abounds in composition worthy the intimate knowledge of any nation in *Europe*, every motive, literary as well as political, must clearly concur in pointing out such *Oriental* compositions as objects of more particular attention to the people of *Great Britain*. But it must at the same time be evident, that we can never look to the attainment of these desirable objects, viewing them in ever so distant a perspective, with any feasible hope of universal success, except through the natural and most promising channel of the
 ENGLISH LANGUAGE.

We may here remark (what, indeed, has been frequently done by others), that there is no work in *Persian* literature more deserving the attention of the learned, than this Work of HAFIZ.

Independent of its literary beauties (which clearly place it, if not first, at least in the first rank amongst the most splendid compositions in that elegant language), it has the merit of illustrating, in a considerable degree, the manners, not only of a magnificent and intelligent people, at a period highly refined and polished, but of other great kingdoms and principalities of *Asia*. Princes, Statesmen, Warriors, Poets, learned and venerable characters, of various Courts and Countries, are frequently alluded to throughout the Poems ; and, next to SADI and FIRDAUSI, we may rank our Author as one of the most correct in style, and as one in whom we may reasonably expect to find some of the least corrupt remains of the *pure** and ancient Persian. The few *Gazels* † hitherto

* “ A Dictionary of *pure Persian*” is among the *desiderata* of Sir W. JONES, and is a work which might be well executed, and without difficulty, could we only procure editions, like those of the *Aldi*, of the earliest *Persian* Authors. The simple mode of illustrating *Homer*, adopted by *Seber*, by which an author is ever commenting on himself, and every reader becomes his own lexicographer, is the very best that can possibly be used in such a case. The mere cutting up of two copies of the *Calcutta edition* of the Works of *Sadi*, would put this author completely into this state of illustration : and could HAFIZ, and every *Persian Author prior to him*, receive the same elucidations, Indexes formed upon this plan would include every nicety of the language, give the distinct force and grace of every minute word and particle, and afford a collection of most interesting extracts, to support the different variations of sense, and to fix them permanently. A philological treasure like this, when compared with the *Loghat Serab* (a copy of which, most commodiously arranged after the European manner, is said to be among *Mr. Halbed's MSS.* in the *British Museum*), the *Berhan Katea*, and *Farhang Iehangiri*, and other approved Lexicons and Commentaries, would only want a discriminating head and hand, to be formed into the best possible Dictionary that the *pure Persian* language can now admit of.

† For these consult the observations and references of William Ouseley, Esq. in the

printed and explained, have spoken sufficiently for themselves, with the learned world, to raise an anxious wish for the publication of the whole series: and from the specimens already given of the *Commentaries*, we are authorised to conclude, that the untranslated part must contain much new and curious matter, interesting, no doubt, to the *Oriental* Historian, Philologist, and Philosopher, since the best copies of the *Diwan* are known to contain at least* *five hundred sixty-nine Gazels, fourteen*† only of which have been regularly published, with these elucidations.

Persian Miscellanies (p. 123-4)—the Asiatic Miscellany, 2 Vols. Calc. 1785-6—Wahl (Neue Arabische Anthologie, 8vo. Leipsig, 1791, p. 46, 74), &c. &c. Till the printing of the works complete can be accomplished, a republication of these scattered poems, which may amount to upwards of sixty, with select observations, and a verbal index, would be a work which would tend greatly to familiarize their difficulties, and be in other respects highly useful to the Persian student.

* See Meninski (Gram. Turc. &c. fol. Viennæ, 1680, p. 191), who, following the Asiatic editors, gives a catalogue of the aggregate number of the *Gazels*, according to the alphabetical order of the rhymes, an arrangement indeed, justly denominated *childish* by a great authority (As. Res. iii. 173), but it is to be feared too much sanctioned by ancient Asiatic usage, to be safely laid aside in the present state of our literary acquaintance with the eastern *Gazel*. There seems to be some blunder in the printing of this catalogue of Meninski, which has been strangely repeated on the republication of the grammar, by Kollar, in 2 volumes 4to. in 1756—the numbers given in both editions amounting to six hundred and seventeen, though summed up as a total of five hundred and sixty-nine.

† In the very scarce and truly classical work already so often quoted, its title at large, “ Specimen Poeseos Persicæ, five Muhammedis Schems-eddini notioris agnomine. Haphyzi Ghazelæ, five Odæ *sexdecim* ex initio Divani depromptæ, nunc primum latinitate donatæ, cum metaphrasi ligata et soluta, paraphrasi item et notis 12mo. Vindobonæ e Typographeo Kaleivodiano, 1771.”—O! Si sic omnes!—Though this title sets forth *sixteen* (*sexdecim*) *Gazels*, yet the text only contains *fifteen*—and only *fourteen* are accompanied with Sudi's Commentary.

HAFIZ himself, his *Commentators*, and other writers, are amply descriptive of the effect his Poetry had in those times. So extravagant indeed was the general enthusiasm of those days, that national veneration seems to have carried its fondness for him into a wild and frantic superstition, as may be inferred from many wonderful narratives of serious appeals made to the supposed oracular and ominous influence of these compositions, both at and after his death, by a mode of sooth-saying, or divination * similar to that of the *Sortes* of the *Latians*, and familiar to the *Asiatics*. An old anonymous *Persian* poet †, preserved by *Sudi*, declares, that *the delicate suavity of these Gazels is completely unparalleled in the productions of any poet whatever* : and in truth HAFIZ himself is but too often found, like *Horace*, trumpeting forth his own praise, and pluming himself on the universality of his fame, from the extensive celebrity of his works over the then known world.

We have abundant evidence of the operation of his poetry on succeeding ages, from a variety of sources, but particularly from the researches of *grammarians*, as will very fully appear on consulting *Sudi's* ‡ Introduction to his Paraphrase on the *Diwan*, where, with all the panegyric and enthusiastic phraseology of

* See Golius (تغال et فال) Meninski (فال feel) Chardin (*Voyages*, Tom. ii. p. 150. Edit. Amst. 4to. 1711), and Reviski (*Procem.* xxxii.) and in the note more at length.

† See SUPPLEMENT

‡ Ap. Reviski. *Procem.* xxxviii.

an admiring *Muselman*, he asserts, that the *poesy* of HAFIZ derived *its innate grace from having been bathed in the waters of life, and that it equalled the virgins of Paradise in beauty*; and from the narratives also of *travellers*, among whom it may suffice to mention the names of *Sir Thomas Herbert, Kœmpfer, Chardin, and Capt. Francklin* *. Again, we are assured, on the

* See "Travels," as before, page 10,—"*Amœnitat. Exotic.*" p. 368-73.—"*Voyages en Perse.*" Tom. ii. 189. iii. 141.—"*Observations on a Tour from Bengal to Persia,*" 8vo. Lond. 1790. p. 90-7.—The curious reader will find pleasure in consulting the accounts here referred to, of *Shiraz, Mosella,* and the adjacent country—the old tomb of HAFIZ, as described by Kœmpfer, and the new one of fine white marble from Tauris, eight feet in height and four in breadth, since raised by Kerim Khan, and described by Captain Francklin as shadowed by the poet's beloved cypresses—of the fine copy of the works of HAFIZ continually placed there—and of his portrait—seemingly about the age of thirty-six years, with a fresh rosy complexion, large whiskers—habited in the old Persian dress, and yet preserved in the magnificent building, called Heft Tun. As Kœmpfer has only given part of the epitaph, the following is translated literally from a more complete copy :

- " In the year seven hundred ninety and one,
 " A world of excellence and genius departed to the residence of mercy.
 " The incomparable; second Sadi, Mohammed HAFIZ,
 " Quitted this perishable region, and went to the garden of Paradise.
 " Khojeh HAFIZ was the lamp of the learned ;
 " A luminary was he of a brilliant lustre :
 " As Mosella was his chosen residence,
 " Search in Mosella for the time of his decease."

Khaki Mofulla
Soil of Mosella

تاریخ خواجه حافظ
 هفت و نود و یک بحکم لم بزلی
 جهان فضل و هنر در جوار یافت

authority of gentlemen belonging to the Hon. East India Company's service in *Hindustán*, that, even at that distance from *Shiraz*, the gay and lively airs of their mirth-inspiring *Persian*,

بکانه سعدي ثاني محمد حافظ
 از بين سراچه فاني بباغ جنت رفت
 چراغ اهل معني خواجه حافظ
 كه شمعي بود از نور تجلي
 چو در خاك مصلا ساخت منزل
 بجو تار بخشش از خاك مصلي

It is necessary to add, in explanation of this last verse, that the single letters in the words *Khak* خاك and *Mosella* مصلي when added together according to the numerical value of the Persian capitals, are equivalent to the year of the Hejira, DCCXCI—and of Christ MCCCXL—the period of the death of HAFIZ: it may be thus represented in figures: $600+1+20+40+90+30+10=791$. We are grieved to refer to so poor a sketch as that of Kœmpfer for the only engraved representation of this tomb extant. The venerable monuments, the beautiful buildings, and the ornamental structures of ill-fated Persia, unfortunately, as in the days of Sadi, remain a prey to the armies of contending chieftains, or the temporary and casual abode of rapine and faction; that wretched country, in the words of the Poet, being yet thick *entangled with tumult like the hair of an Ethiop*. See that beautiful passage in the preface to the *Gulistan* (Edit. Gentii, fol. p. 12. l. 15, &c.) where the moral Sage mentions his reasons for quitting his native soil, and commencing traveller. This suffering people cannot boast, with the tranquil inhabitants of Hindustan, either of temporal preservation for their magnificent edifices, under the mild and fostering influence of British protection, or of having their architectural splendour and pre-eminence perpetuated and conveyed down to posterity, by the exquisite and unrivalled excellence of a British artist. See “ Oriental Scenery—forty-eight views in Hindoostan, taken during the years 1789-92—drawn by Thomas Daniell, and engraved by himself, and William Daniell, 2 Port-folios, Lond. 1795-97:” A work in every respect unequalled by any effort of the kind, in imitative art, ever yet produced in any country.

are more frequently introduced in their musical festivities, than the compositions of any other poet, however celebrated, whether native or foreigner, *Hindu* or *Muselman*, either of *Bengal* or *Dekkhay*.

From what has already been said, it will scarcely be requisite to counteract any previous expectation the reader may have formed of finding the full grace and force of such supereminent poetry as this transfused into the following imitations. Impotent, crude and vapid, they must at best be found, when contrasted with their originals: on which account the author feels it his duty, rather to apologize for the temerity and poetical imbecility of the present attempt, than presumptuously to fancy himself gifted with powers so superlative and extraordinary, as to be able to surmount such a formidable phalanx of opposing difficulties. Nor must he omit here to notice, that in this undertaking, he has had in view the uninformed novice, as well as the more intelligent among his countrymen, otherwise, he must repeat, that the *Latin* language would manifestly have afforded him a medium of interpretation not only more satisfactory, perhaps, to the learned ear, but (if we except its abhorrence of what would be deemed the reiterated barbarism of the returning rhyme) more open to the peculiar graces and expressions of the *Persian* muse. However, should this feeble effort be fortunate enough to put the talents of some one more ably qualified for the task in motion, and become the accidental means of rendering the compositions of this valuable

bard better understood, or even of adding one student more to *Persian* literature, he shall feel no reason to regret the time or trouble he has expended upon it. In short, whatever may be the fate of his labours in every other respect, he will consider himself as more than compensated for his pains, if it shall only be found that he has been instrumental in extending to others any share of that pleasure which he has himself experienced while pursuing so favourite an amusement.

The reader is not to suppose, that the following *Gazels* have been selected from the rest of the series, under any idea of their superiority in point of beauty or excellence over others of the *Diwan*. Such a supposition would neither be doing justice to the poet, nor to his imitator, who frankly owns himself by no means so adequately acquainted with the entire *Diwan*, as to presume to decide on the comparative merits or demerits of each poem. He is at the same time perfectly aware, that these *Gazels* by no means outvie, nay, very possibly do not even equal, others that, as well as part of these, have already appeared in print. The choice of them was entirely casual: but the order in which they are disposed, will require an apology. They were thrown into this artificial state of arrangement merely with a view to the progressive operations of *LOVE*, the passion chiefly described, with which the *two first*, that relate to the vernal season, may be supposed to have some collateral connection, from the influence of climate, and the festivities so prevalent throughout the East at the period of their

Nuruz. The *first* will therefore be found to be descriptive of Morning and Spring ; the *second*, of Spring, and the consequent festivities and youthful levities of the season ; the *third*, of juvenile Revelry ; the *fourth*, of Amorescency ; the *fifth*, of incipient Love, Love-sick Passion, &c. ; the *sixth*, of plaintive Absence ; the *seventh*, of remonstrative Plaintiveness ; the *eighth*, of Adulation, though testy and plaintive ; the *ninth*, of Plaintiveness with professions of Constancy ; the *tenth*, of Hope and Doubt of Reconciliation ; and the *eleventh*, of Despondency.

از غزلیات خواجه حافظ

PARAPHRASES IN VERSE.

NUNC et ACHÆMENIO

Perfundi nardo IU VAT, et fide Cyllenea

Levare diris' pectora solitudinibus.

HORAT. Ep. xiii. 8.

GAZEL I.

THIS little poem bears strong allusion to the metaphysical theology of the *Musselmans*. According to the *mystical vocabularies* on HAFIZ, by *wine* (mentioned hereafter in one of these stanzas periphrastically as a *flaming ruby*), the poet invariably means *devotion*, and, either from contemplating the beauties of nature at sun-rise, or from having been awakened from *sleep* (there explained to be *meditation on the divine perfections*), by the rays of the solar light he may here be supposed to be calling on the religious around him to assist in adoring the great Creator. By the *breeze*, these interpreters say, is meant an *illapse of grace*; by *perfume*, the *hope of the divine favour*; by the *tavern* or banquet-house, a *retired oratory*; by its *keeper*, a sage *instructor*; by *beauty*, the *perfection* of the Supreme Being; and by *wantonness*, *mirth*, and *ebriety*, religious ardour, and disregard of all terrestrial thoughts and objects. (Asiatic Res. ii. 62, iii. 176). This *Gazel*, therefore, may be conceived to open with the poet's impatience not to lose a moment from elevated abstraction on the Deity, and with his invitation to those who are filled with divine love, to regale themselves and imbibe *wine* or the devotional spirit,

and to those who thirst after *wisdom*, to offer their vows to Heaven and to give themselves up to the religious enjoyments of celestial and angelical love.

It may be here observed, that, deeply versed as our author appears to have been in these mysterious tenets, he is also recorded to have given public lectures on Muhammadan Theology and Jurisprudence, and even to have composed a *تفسير* or commentary on the abstruse and doubtful passages of the *Koran*. Some of his fragments, or marginal notes, are said to be yet extant. It may be remarked also in this place, that from various passages in his poems, he seems to have indulged a great partiality for a secluded and monastic life. *Reviski*, indeed, supposes him to have been the senior or prefect of some monastery (*monasterii alicujus senior vel præfectus*), though he owns he can produce no positive proof of this (*Hoc non ausus sim fidenter asserere*). Procem. xxi.

It is not perhaps improbable that this *Gazel* may be also descriptive of the *morning worship* of the *Persians* in adoration of the *sun* and its *vernal* effects upon the vegetable creation. We are informed from good authority, that the ancient *Persians* worshipped three times each day; most likely, when the sun was *rising above*, and *sinking beneath* the horizon, and at its *meridian*.

غزل

1. میدمد صبح کل بسته نقاب
الصباح الصبوح يا اصحاب
2. میچکد ژاله بر رخ لاله
الهدام الهدام يا احباب
3. میوزد از چین نسیم بهشت
بس بنوشید دایما می ناب
4. تخت زمره زدست کل بچین
راج چون لعل آتشین دریاب
5. در میخانه بسته اند دگر
افتتح یا مفتوح الابواب
6. در چنین موسم عجب باش
که به بندند میکرده بشتاب
7. عاشقا می بنوش مردانه
فاتقوا الله يا اولي الالباب
8. بر رج ساقی پرپیگر
ههچو حافظ بنوش باده ناب

PARAPHRASE.

In roses veil'd the morn displays
Her charms, and blushes as we gaze ;
Come, wine, my gay companions, pour
Observant of the *morning* hour.

See, spangling dew-drops trickling chace,
Adown the tulip's vermeil face ;
Then come, your thirst with wine allay,
Attentive to the *dawn* of day.

Fresh from the garden scents exhale
As sweet as *Eden's* fragrant gale :
Then come, let wine incessant flow
Obedient to our *morning* vow.

While now beneath the bow'r full-blown
The rose displays her em'rald throne,
Let wine, like rubies sparkling, gleam
Refulgent as *morn's* orient beam.

Come, youths, perform the task assign'd :
What ! in the banquet-house confin'd ?

Unlock the door ; why this delay,
Forgetful of the *dawn* of day ?

Shall guests at this glad season wait ?
Come, keeper, open quick the gate :
'Tis strange to let time pass away,
Regardless of the *dawn* of day.

Ye love-sick youths, come, drain the bowl :
Thirst ye for wisdom ? feast the soul ;
To heaven your morning homage pay
With hearts that glow like *dawn* of day.

Kisses more sweet than luscious wine,
Like HAFIZ, sip from cheeks divine *,
'Mid smiles as heav'nly *Peries* bright,
And looks that pierce like *orient* light.

* *Cheeks divine*, literally the cheek of an angel-(a *Peri*, or *fairy*)-faced *Saki*, or cup-bearer. This disgusting object has, in obedience to decorum, been very properly transmuted by Sir William Jones, (See Prose Version), into a *damsel*, fair as a nymph of Paradise, by a licence of which we shall be found to have availed ourselves throughout these poems, and, we trust, for reasons too obvious to need any formal apology on our part.

GAZEL II.

IN the following lines the poet calls upon his countrymen to join him in celebrating the *Nuruz* نوزوز or vernal season, and alludes to that most favourite fable of Eastern poetry, the *Loves of the Rose* and the *Nightingale*. The fondness manifested by the bird to the flower, particularly at its first appearance, seems to have given rise to this elegant allegory, the beauty of which, being founded upon local circumstances and local scenery, cannot certainly in the same manner impress the mind of an *European*, who has not, like the *Asiatic*, been accustomed to witness the curious and interesting fact. The candid reader of these poems will prepare himself to make due allowance for the striking difference of *Asiatic* manners and opinions, and recollect, that many things which may startle him, were not only countenanced by custom, but sanctioned by religion. The concluding stanza alludes to the prostrate mode of salutation among the *Asiatics*, touching the dust of the ground with their forehead. Our countryman *Herbert*, in his account of the diversions at this season, says, that, “ at the *Nuruz*, or spring, they send vests to each other :— then also the gardens are opened for all to walk in. The women

likewise, for fourteen days, have liberty to appear in public, and, when loose, like birds enfranchised, lose themselves in a labyrinth of wanton sports. The men also, some riding, some sitting, some walking, are all in one tune, drinking, singing, playing, till the bottles prove empty, songs be spent," &c.—“ In my life, I never saw people more jocund, nor less quarrelsome.”—*Herbert's Travels*, p. 139.

وله ایضا

1. ساقي بيار باده كه آمد زمان كل
تا يشكنيم توبه دگر میان كل
2. كوري خوار نعره زنان در چمن رويم
چون بلبلان نزول كنيم آشيان كل
3. در صحن بوستان قدح باده نوش كن
كايات خوشدلي همه آمد نشان كل
4. كل در چمن رسيد مشوايبن از فراق
يار و شراب جوي وسرا بوستان كل
5. حافظ وصال كل طلبي همچو بلبلان
جان كن فدایي خاك ره باغبان كل

PARAPHRASE.

Hither bring the wine, boy ! hither bring the wine, boy !
 For the season approaches, the season of joy.
 Let us frolic and revel 'midst gardens and bowers,
 Since the roses now bud, and the season is ours.
 Let the vows of repentance religion has made,
 Be forgotten, and broken beneath the cool shade : *
 Let us warble, like nightingales, through the gay grove,
 And, imbedded in roses, here nestle in love.
 Come, replenish, replenish the goblet with wine,
 For of happiness lo ! the sweet rose is the sign :
 While she ripens and blows, your enjoyments pursue,
 For anon she will wither and bid us adieu.
 To the shade then where roses embowering twine,
 Come, repair, quick repair, with thy friend, and with wine ;

* We feel it necessary to observe, that the voluptuous revelry predominant at this season of the year, which is here, as well as in other passages of these poems, so descriptively adverted to by our poet, is of such a nature as to render it extremely difficult for a moral and serious translator to express the full force of some of his allusions. We might, on that account, have been deterred from treading at all on such ground, had we not been preceded by *Sir William Jones*, who has given an elegant Greek Paraphrase of this *Gazel*, which we have inserted in the *Supplement*.——
 N. B. The reader is desired to bear the above observation in mind as applicable to the whole of these versifications.

Let oblivious enjoyment there banish distress,
Whilst we warble, like nightingales, 'midst the recess.
'Tis from HAFIZ the rose claims her tribute of praise,
Let him prostrate before her his soul in soft lays,
Let him bow down his head to the dust at her shrine,
And in strains like the nightingale's hail her divine.

ANOTHER, MORE FREE.

Beds of flow'rs of gayest hue
Beckon us to joy anew :
Bring the heart-inspiring wine,
Let the soul its cares resign ;
Lo ! the vernal zephyr blows,
Scented with the blooming rose.

Borne on pleasure's new-fledg'd wing,
Loud, like nightingales, now sing
'Mid the cool sequester'd shade,
Nestling in sweet flow'r-beds laid :
There, like them, with love repose,
Chanting to the blooming rose.

In the mirth-enliven'd bower
Wine, convivial songsters, pour :

See the garden's flow'ry guest
Comes in happiness full-drest,
Round us joy's perfum'ry throws,
Offspring of the blooming rose.

Hail ! sweet flow'r, thy blossom spread,
Here thy welcome fragrance shed ;
Let us with our friends be gay,
Mindful of thy transient stay :
Pass the goblet round ; who knows
When we lose the blooming rose ?

HAFIZ loves, like Philomel,
With the darling rose to dwell :
Let his heart a grateful lay
To her guardian humbly pay,
Let his life with homage close,
To the guardian of the rose.

GAZEL III.

THE polished *Anacreon of Irán* now addresses the *minstrel* or musician. The mirthful and amorous playfulness of this *Gazel*, is highly characteristic of the gaiety of *Asiatic* manners, and must be powerfully insinuating to the convivial and voluptuous *Persian*.

The learned reader will immediately perceive, that the concluding burthen of every stanza totally baffles all attempts at minuteness of version, and may serve to shew the richness of a dialect which can so elegantly adapt the same simple expression to so many varied meanings. He will also notice, that the last stanza is perhaps more dilated than the original will altogether fully authorize; but, we trust, the annexed *Paraphrases in Prose*, will compensate, in some degree, for these and similar liberties.

وله ایضا

1. مطرب خوش نوا بکو تازه بتازه نو بنو
باده دل کشا بجو تازه بتازه نو بنو
2. باصنهی چو لعبتی خوش بنشین بخلوتی
بوسه ستان بکام ازو تازه بتازه نو بنو
3. برز حیات کی خوری کر نه مدام می خوری
باده بخور بیاد او تازه بتازه نو بنو
4. ساقی سیم ساق من مست میم بیاو صبی
زود که پرکنم سبو تازه بتازه نو بنو
5. شاهد دل ربایین میکند از برای من
نقش و نکار و رنگ و بو تازه بتازه نو بنو
6. باد صبا چو بگذری بر سرکوی آن پری
قصه حافظش بکو تازه بتازه نو بنو

PARAPHRASE.

Minstrel, tune some novel lay,
Ever jocund, ever gay ;
Call for heart-expanding wine,
Ever sparkling, ever fine.

Sit remov'd from prying eyes ;
Love the game, the fair thy prize ;
Toying snatch the furtive bliss,
Eager look, and eager kiss ;
Fresh and fresh repeat the freak,
Often give, and often take.

Can'st thou feed the hung'ring soul
Without drinking of the bowl ?
Pour out wine ; to her 'tis due :
Love commands thee—Fill anew ;
Drink her health, repeat her name,
Often, often do the same.

Frantic love more frantic grows,
Love admits of no repose :
Haste, thou youth with silver feet,
Haste, the goblet bring, be fleet ;
Fill again the luscious cup,
Fresh and fresh, come, fill it up.

See, yon angel of my heart
Forms for me, with witching art,
Ornaments of varied taste,
Fresh and graceful, fresh and chaste.

Gentle Zephyr, should'st thou roam,
By my lovely charmer's home,
Whisper to my dearest dear,
Whisper, whisper in her ear,
Tales of HAFIZ ; which repeat,
Whisper'd soft, and whisper'd sweet ;
Whisper tales of love anew,
Whisper'd whispers oft renew.

GAZEL IV.

THIS *Gazel* opens with the artless effusion of an extravagant *Amoroso*. Fancy pictures to him his mistress passing, as it were, in review before him; and Affection seizes the gratifying moment to turn even defects into charms, and to consider the very minutest thing appertaining to her as invaluable: Nay, he goes so far as to declare, that he would barter away even the renowned *Bokhara* and *Samarcand*,* the capital cities of *Chengiz* and *Taimur*, were they his, for the mere mole on the cheek of his lovely fair one. His favourite and native *Shiraz*, † its cooling fountains

* See the *Oriental Geography* of EBN HAUKAL, p. 249,-252—translated by Sir WILLIAM OUSELEY.

† Few poets have instanced more attachment to favourite local situations, and, what we may call, more love of home or of country, than HAFIZ. Independent of that beautiful effusion beginning خوشا شیراز and so well known and so often quoted, as the *Shiraz Gazel*,—(See Appendix, Cat. ش — Jones's *Life of Nader Shah*, 8vo edit. p. 28.) the English reader will meet with another poem of our author's to this effect, and an interesting relation of the circumstances which occasioned it, in Capt. Scott's *Translation of Ferishta's History of Dekkhan*, Vol. 1, p. 54-6,—(See Appendix, Cat. د *Gazel*, beginning دمی باغم). This really classical history of a mighty empire, written when at its zenith, and compiled from the most ancient and authentic memorials then existing, we are sorry to say, is still a desideratum amongst European Orientalists; the separate histories of Major Dow and of Capt. Scott only comprised distinct portions of translations from the original text. As we have the authority of

and its rosy bowers, the gay and sprightly damsels that sport within and around it, characterised by the poet's most choice and glowing epithets, who have plundered him of his peace of mind, and whom he compares to *Janissaries* rushing upon their predatory banquet, seem all to involve him in the happiest of reveries. Yet his powers of praise still fail him. Charms, so all-perfect as these, are too exquisite, too superlative to be described. His love, again, is defective, incomplete, and requires to be ratified by possession. It were just as probable to hope to improve the finest natural complexion by cosmetics, or the meretricious embellishments of art, as to attempt to heighten such consummate beauty by any thing so feeble as verbal delineation. A change in the tide of his thoughts, therefore, becomes necessary. Accordingly, *Epicurean*-like, he calls for the minstrel to divert, and for wine to drown his perplexities. He ridicules the casuistry and prophetic folly of pry-

Sir W. Jones for pronouncing the *Tarick Ferishta* تاریخ فرشتا a standard of historical reference throughout *Hindustan*, there can be no impropriety in remarking, that the printing the entire Persian text of this work under the inspection of Capt. Scott, accompanied with the notes and elucidations with which he is so competent to illustrate it, would be an exertion of patronage worthy of the Hon. East India Company, or of either of our Universities. The *Tarick*, or History at large, contains an elegant preface, with a catalogue of 31 works consulted;—an introduction, مقادمت comprising the ancient Hindu History, as related in the *Rezennamah*, رزم نامه or Persian Epitome of the *Mahabharata*;—12 Books دوازده مقاله containing the Annals, Mohammedan and Hindu, of the twelve great Provinces,—and a خاتمت or conclusion. A *MS.* of this elaborate work, in three volumes folio, (which, as appears from the impression of a Persian seal at the beginning of each volume, once belonged to the celebrated *M. Le Gentil*), is now in the collection of the *Chetnam Library*.

ing into the events of futurity, and pronounces it a search always abstruse, presumptuous, and fruitless. Yet all this cannot turn aside the current of his passion : it rather tends to aggravate, than to relieve it ; and, by reminding him of a chapter in the *Koran*, (*Joseph*, c. 12), brings *Zuleikha's* case to his recollection, and hints to him, that there did once exist a love, which even overpowered all virtuous considerations. He once more, therefore, cherishes his passion. The beloved object is pathetically conjured by him to attend to the counsels of prudence ; to bear in mind, that, in spite of all the suggestions of malice, he still loves her : that he petitions Heaven to preserve her ; and that, if she reflects only for a moment on the suavity of her own innate disposition, every expression of malevolence must appear to her unnatural, unbecoming, and detractive from her beauty, as much so as it would be to attribute to her the poison of the *scorpion*. This thought he seems to prize as sufficiently dazzling to constitute the concluding *bead* of this melodious *string of pearls* ; and, calling upon himself, in the triumphant pride and rapture of the moment, to sing this *Gazel* sweetly, the elated and self-applauding bard boasts of his composition as a paragon of harmonious brilliancy, studded and bespangled with poetical beauties, outshining even the *Pleiades* among the stars of Heaven.

وله ایضا

1. اگر آن ترک شیرازی بدست آرد دل مارا
بخال هند و بیش بخشم سبر قند و بخارارا
2. بده ساقی می باقی که در جنت نخواهی یافت
کنار آب زکنا باد و کلکشت مصلارا
3. فغان کین لولیان شوخ شیرینکار شهر آشوب
چنان بردند صبر از دل که ترکان خوان یغبارا
4. ز عشق ناتمام ما جبال یار مستغنیست
باب و رنگ و خال و خط چه حاجت روی زیبارا
5. حدیث از مطرب و می کووزار دهر کبتر جو
که کس نکشود و نکشاید بحکمت این معبارا
6. من از آن حسن روز آفزون که یوسف داشت دانستم
که عشت از پرده عصمت برون ارد زلیخارا
7. نصیحت کوش کن جانا که از جان دوستتر دارند
جوانان سعادت مند پند پیر دانارا
8. بدم گفتمی و خرسندم عفاک الله نکو گفتمی
جواب تلخ میزید لب لعل شکر خوارا
9. غزل گفتمی و در سغتمی بیا و خوش بخوان حافظ
که بپنظام تو افشاند فلک عقد ثریارا

PARAPHRASE.

1. Fair maid of *Shiraz*, would'st thou take
My heart, and love it for my sake,
For that dark mole my thoughts now trace
On that sweet cheek of that sweet face,
I would *Bokhara*, as I live,
And *Samarcand* too, freely give.

2. Empty the flagon, fill the bowl,
With wine to rapture wake the soul :
For, *Eden's* self, however fair,
Has nought to boast that can compare
With thy blest banks, O *Rocnabad* !
In their enchanting scen'ry clad ;
Nor ought in foliage half so gay
As are the bow'rs of *Moselláy*.

3. Insidious girls with syren eye,
Whose wanton wiles the soul decoy,
By whose bewitching charms beguil'd
Our love-smit town is all run wild,
My stoic heart ye steal away
As Janissaries do their prey !

4. But, ah ! no laureat lovers' praise
The lustre of those charms can raise :
For, vain are all the tricks of art,
Which would to nature ought impart ;
To tints, that angelize the face,
Can borrow'd colours add new grace ?
Can a fair cheek become more fair
By artificial moles form'd there ?
Or, can a neck of mould divine
By perfum'd tresses heighten'd shine ?

5. Be wine and music, then, our theme ;
Let wizards of the future dream,
Which unsolv'd riddle puzzles still,
And ever did, and ever will.

6. By *Joseph's* growing beauty mov'd,
Zuleikha look'd, and sigh'd, and lov'd,
'Till headstrong passion shame defy'd,
And virtue's veil was thrown aside.

7. Be thine, my fair, by counsel led,
At wisdom's shrine to bow thy head ;
For, lovely maids more lovely shine
Whose hearts to sage advice incline,
Who than their souls more valued prize
The hoary maxims of the wise.

8. But, tell me, Charmer, tell me why
Such cruel words my ears annoy :
Say, is it pleasure to give pain ?
Can sland'rous gall thy mouth ' profane ?
Forbid it, Heav'n ! it cannot be !
Nought that offends can come from thee :
For, how can scorpion venom drip
From that sweet ruby-colour'd lip,
Which, with good nature overspread,
Can nought but dulcet language shed ?

9. *THY Gazel-forming pearls* are strung,
Come, sweetly, *HAFIZ*, be they sung :
For, Heav'n show'rs down upon thy lays
Thoughts, which in star-like clusters blaze.

GAZEL V.

NOT *Petrarch* himself could approach his favourite *Laura* with a more extravagant and circumstantial address than this of the idolatrous lover, HAFIZ. He represents his mistress as one of the Temple Idols, loaded with trinkets and brilliant ornaments, and himself under the character of her votary or worshipper, but not without glancing, in the outset, at his past experience of her hard-hearted disposition. He afterwards goes on, painting her as a celestial being kindling his passion into the most flaming and enthusiastic adoration of her personal attributes; and (perhaps in allusion to the *peplus* or highly-decorated tapestry with which the images are commonly adorned on the great festivals) he wishes himself within the sphere of the fancied *nimbus* or glory of his *belle Idol*; or, more directly to meet his idea, equally in possession of her charms with such an embracing veil. Pursuing the same emblematical similitude, he declares his reason and his religion to be lost and absorbed in the divine contemplation of the angelical charms of his Idol; and observes, that no-

thing can cure the frailty and infirmity of his love-sick soul, but the gracious aid of her celestial, of her healing love, and compassionate indulgence.

وله ایضا

1. ببرد از من قرار و طاقت و هوش
- بت سنکین دل سپین بناکوش
2. نکار جابگی شنکی پریش
- حریغی مهوشی ترکی قباپوش
3. زسوز آتش سودای عشقش
- بسان دیک دایم میزنم جوش
4. چو پیراهن شوم آسوده خاطر
- گرش هبچو قباکیرم در آغوش
5. گر بوسیده کرده استخوانم
- نکرده مهرش از جانم فراموش
6. دل و دینم دل و دینم ببر داشت
- برودوشش بسرووشش برودوشش
7. دوی تو دوی تست حافظ
- لب نوشش لب نوشش لب نوش

PARAPHRASE.

That Idol with ear-drops so bright,
And whose heart is obdurate as stone,
Of reason has robb'd me outright,
Of myself: for, her captive I'm grown.

No thought the keen glance can pourtray,
Or the mien of my Idol so fair,
No angel such charms can display,
She's an Idol beyond all compare.

Her company breathes soft delight ;
Neatly veil'd in a robe she is drest :
The moon cannot shine half so bright ;
Love his altar has plac'd in her breast.

Her passion my soul sets on fire,
Thro' my heart I now feel the flame move,
I boil, I boil o'er with desire,
I am all in a ferment of love.

Oh ! were she but clasp'd in these arms !
Oh ! how happy would then be my case !

No vest, that infolds her rude charms,
 Could enjoy, like my heart, the embrace.

Let death close my eyes when it may,
 O'er my love she shall still bear controul;
My body may moulder away,
 Yet she'll ne'er be forgot by my soul.*

Her bosom and shoulders I view—
 Yes—again, and again, and again :
My reason then bids me adieu,
 My religion grows fruitless and vain.

Religion !—O HAFIZ ! how vain !
 For thy cure from her mouth thou must sip;
A kiss must relieve thee from pain,
 A sweet kiss from her honey-stor'd lip.

* See Note, Gazel IX.

GAZEL VI.

THE sprightly turn of the interrogatory at the conclusion of each distich, constitutes the leading peculiarity of this *Gazel*, which (for a reason similar to that assigned in *Gazel III.*), we can hardly hope to imitate with any degree of literal nicety. The poet appears to have quarrelled with the object of his passion; and there seems to have been some interruption to the connection, or at least considerable coolness betwixt them. He apparently offers these effusions as a tributary overture at reconciliation: and, though he does not stoop to make too great advances, by unbosoming himself over-freely, yet nature speaks, through the veil which his art has thrown over it, sufficiently to shew the full amount of his feelings. He confesses that he has felt the painful anxiety of Love, yet he declines to give a minute description of it: though he owns that his hours have been poisoned by the effects of absence, yet he is averse to enter into a detail of their influence upon him: even the name of his mistress, the recollection of moments of melting tenderness, soft endearments, goading reproaches, and the afflictive pangs of absence, are circumstances which, how-

ever pleasant or painful, seem only to be brought forward in order to evince that they have merely a negative claim to his attention. He, however, sums up his feelings in one word, by declaring that his love has arrived at that pitch of anxiety which it is in vain to ask him to describe.

وله ايضا

1. درد عشقي كشيده ام كه مپرس
زهر هجري چشيده ام كه مپرس
2. كشته ام در جهان و آخر كار
دلبري بر كزيده ام كه مپرس
3. انچنان در هواي خاك رهش
ميرون آب ديده ام كه مپرس
4. من بكوش خود از دهانش دوش
سخناني شنیده ام كه مپرس
5. سوي من لب چه ميكنزي كه مكو
لب لعلی كزيده ام كه مپرس
6. بيتو در كلبه كدای خویش
رنجهای كشيده ام كه مپرس
7. همچو حافظ غريب در ره عشق
ببقامي رسیده ام كه مپرس

PARAPHRASE.

Tho' I have felt a lover's woes,
 These ask me not to state :
Tho' absence poisons my repose,
 This bid me not relate.

Far, far I search'd the world around
 For her I love so well.
My charmer's name's a magic sound,
 Which ask me not to tell.

My eyes her lovely footsteps trace,
 My tears the track bedew ;
Ask not the secret of my case,
 To whom these tears are due.

No longer since than yesternight,
 I heard her tongue declaim,
In accents which, in love's despite,
 Oh ! ask me not to name.

Why bite that lip ? Why hints suggest,
 As if I could betray ?

A rubied lip, 'tis true, I've prest ;
But whose—don't bid me say.

Absent from thee, forlorn, I moan,
Affliction haunts my cot ;
But what I bear thus all alone
Ah ! prithee ask me not.

HAFIZ, whose heart hath known no woe,
Now feels it in excess ;
Ask not his boundless love to know,
'Tis what he can't express.

[See *Elegia*, inserted in the *Supplement*, p. 34.]

GAZEL VII.

HAFIZ, no longer able to endure the painful anxiety occasioned by the absence of his mistress, expatiates upon the effect it has produced upon his mind, and its afflictive operation upon his general feelings. Expostulating on her cold insensibility and total inattention to his just complaint, he describes himself as the victim of her indifference. Despondent, as he has been for some time, he begins entirely to despair, and expects to die of a broken heart.

وله ایضا

1. میزنم هر نفس از دست فراق فریاد
آه اگر ناله زارم نرساند بتوبان
2. روز و شب عضه و غم میخورم و چون نخورم
چون ز دیدار تو دورم بچه باشم دل شان
3. چکنم کر نکنم ناله و فریاد و فغان
کز فراق تو چنانم که بد اندیش مباد
4. تا تو از چشم من سوخته دل دور شدی

- ای بسا چشمه خونین که دل از دیده کشاد
5. از من هر مژه صد قطره خون پیش چکد
چون برارد دلم از دست فراق فریاد
6. حافظ دل شده مستغرق یادت شب و روز
تو ازین بنده دل خسته بکلی از آد

PARAPHRASE.

Ev'ry moment thy absence I mourn,
But my sighs and my tears are in vain,
Since no zephyr proclaims thy return,
And no zephyr announces my pain.

Night and day I'm abandon'd to grief,
And what truce can extirpate my woes?
Far from thee I can find no relief,
Far from thee can enjoy no repose.

Ah! what else can I do but lament,
When I'm doom'd such affliction to know,
Such that, were I dispos'd to torment,
I should wish to befall my worst foe?

Oh! what sorrow has gush'd from these eyes
Since my fair from my presence has fled!

How my breast has been haunted with sighs!
With what wounds, O my heart! hast thou bled!

When I think of thee, forth the tears start,
From my eye-lashes trickling they fall;
'Tis affection that bids them depart,
It is thoughts which thy image recall.

Say, shall HAFIZ to love fall a prey?
Still shall grief day and night drown his eye?
Shall his soul with despair pine away,
While from thee he obtains not a sigh?

GAZEL VIII.

THE Poet, in this *Gazel*, bids the Zephyr bear to the ear of his mistress his complaint of unkind treatment from her, whose coyness and timidity are happily characterised under the form of that delicate and graceful animal the *غزال* *Gazhal*, or Fawn, an image peculiarly tender among the *Greek* and *Roman*,* as well as among the *Asiatic* poets. The Rose and Nightingale are here again allegorically alluded to in a manner that, however repeated, still tends to delight the imagination of his *Persian* readers. He afterwards goes on to hint how much the charms of beauty are heightened and enhanced by a gentle and kind demeanour, and intimates that every being in the creation is delighted with his harmonious strains, except the object of his love; and, that the whole celestial choir, led on by *Zorah* (the planet *Venus*), dances in tuneful concert to the melody of his lays.

* See Horace, *Carm.* 1. xxiii.—Anacreon in that beautiful fragment preserved by Athanæus, *L. ix. c. xii.* p. 396, *Edit. Casaub.* and many others.

وله ایضا

1. صبا بلطف بگو آن غزال رعنا را
که سر بکوه و بیابان تو داده مارا
2. شکر فروش که عمرش دراز باد چرا
تفقدی نکند طوطی شکر خارا
3. غرور حسن اجازت مگر ندان ای کل
که پرسش نکنی عند لیب شیدارا
4. بخلف و لطف توان کرد صید اهل نظر
ببند و دام نگیرند مرغ دانارا
5. چو بحیب نشینی و باده پیبای
بیاد آر حریبان باده پیبارا
6. ندانم از چه سبب رنگ اشنای نیست
سهی قدان سیه چشم ماه سیبارا
7. جز این قدر نتوان گفت در جمال تو عیب
که بوی تو مهر و وفانیست روی زیبارا
8. در آسمان چه عجب کر ز گفته حافظ
سباع زهره بر قصد آورد مسیکارا

PARAPHRASE.

O! go, thou kind Zephyr, go, speed thro' the lawn,
 And say with a sigh to that diffident fawn,
 For her 'tis I wander thro' thicket and grove,
 Thro' craggs of steep mountains in quest of her love;
 'Tis she that gives charms to the desert so drear,
 And makes the rude forest like Eden appear:
 Go on still to please, with long life be thou crown'd;—
 But, why, thou dear vender of sweetness around,
 Ah! why is thy songster thus slighted, O say,
 While absent he warbles to thee his soft lay?
 One morsel of pity thy parrot O give,
 One sigh as a sweetmeat, or else he can't live.
 The Rose of her beauty is surely grown vain,
 To treat the fond Nightingale thus with disdain!
 Charms win by good nature, but not by false glare,
 A bird on his guard no decoy can ensnare.
 While sipping thy wine thou coquettest so gay,
 Think of him who is sighing his hours away!
 'Tis strange in such angel-fac'd beauties to find
 The heart so obdurate, so fickle the mind!
 How perfect, how faultless thy charms would appear,
 Were constant thy love, thy affection sincere!

Can HAFIZ be scorn'd? can his lays thy ear tire,
When the list'ning planets their sweetness admire;
When, by *Zorah* led on, the celestial train
In unison dance to his heavenly strain?

[See Reviski's Latin Ode, *Supplement*, p. 35.]

GAZEL IX.

THE faithful HAFIZ addresses his mistress with the strongest professions of fidelity and constancy—declares himself to have been enamoured of her beauty even from his earliest childhood—asserts the durability and inextinguishable ardency of his passion—and finally concludes by cautioning all mankind against the caprices of the sex, and the dangerous consequences of falling in love, pointing himself out, at the same time, as a striking example to deter others from being duped and driven to the same state of mental distraction.

وله بضا

لوح دل

1. هر کز من نقش تو از لوم دل و جان نرود
2. هرگز از یاد من آن سرو خرامان نرود
از دماغ من سرگشته خیال دهند
3. بجغای فلک و غصه دوران نرود
در انل بست دل با سر زلفت پیمان
تا ابد سر نکشد و ز سر پیا نرود

4. هرچه از بار غمت در دل مسکین من است
 برود از دل من و از دل من آن نرود
5. آنچنان مهر توام در دل و جان جاي گرفت
 که اگر سر برود ز سر من آن نرود
6. کر رود از بي خوبان دل من معذور است
 درد دارد چه کند که در بي درمان نرود
7. هر که خواهد که چو حافظ نشود سرگردان
 دل بخوبان ندهد وز بي ايشان نرود

PARAPHRASE.

Nothing, no, nothing from my heart shall tear
 That damsel's image, to my soul so dear ;
 No, thou most graceful Cypress of the grove,
 There grows thy root, deep-planted by my love :
 Nor shall stern Fate, in grim misfortune drest,
 E'er scare thy lips' memorial from my breast.
 In infant life thy locks my passion mov'd,
 And something early told me that I lov'd :
 The league, which then with love and them I made,
 Shall ne'er by treach'rous mem'ry be betray'd.
 With *unborn* time the innate fondness rose,
 And shall with *deathless* time expiring close :*

* In this *Gazel*, (as well as in *Gazel V.* verse 5), we find that the ancient Persians considered the soul as capable not only of existing separately from the body, but

All but that love may quit my loaded heart,
 But that, O ! never, never shall depart :
 Nought shall destroy it, nought its force controul ;
 It clings so close united to my soul,
 That from this body sever'd were this head,
 E'en then my unchang'd love would not be dead.
 But, tho' my wounded heart the fair pursues,
 Pity my feeble frailty will excuse ;
 Sick is my soul, and why not seek to find
 Some bland restorative to ease my mind ?
 Whoe'er from wild distraction would be free,
 And 'scape the frenzy which thus preys on me,
 Let him, by HAFIZ warn'd, avoid his fate,
 And shun the sex, lest soon it be too late.

likewise of *retaining* its love and affection after the dissolution of the human frame. But, as they maintained that all *souls*, and the elements of all *bodies* whatsoever, were increate, co-existent, and co-eternal with the Divinity, the *immortality of the soul* must, of course, have been one of their tenets.—We have endeavoured to express their distinct and twofold notion of *eternity*, by applying to our word *time* the epithets *unborn* and *deathless*. [See *Gazel* V. stanza 6.]

GAZEL X.

IN this Gazel the Zephyr is again called upon to be the messenger of love, and to waft odours, sighs, and even dust, from the feet of his mistress, to stop the tears of the disconsolate HAFIZ. He considers himself as a mere itinerant outcast, a wandering pilgrim, a poor destitute beggar, craving as a deed of charity that she would return, and strolling about he knows not where, forlorn, as it were, and bewildered in a desert, looking at every shadow for a glimpse of her, at the same time elevated with the hope, and trembling with the fear, of being or of not being successful in his pursuit. He declares, that however callous or insensible her heart may be to his affection, yet such is his extreme regard for her, that he would not even barter away a hair of her head to receive the whole universe in exchange for it. He emphatically concludes by asking, what is the advantage in having a heart emancipated from care, when the soft and tender petition of a poet only tends to make him still more the slave and vassal of her of whom he is enamoured?

وله ایضا

1. صبا اگر کذری افتدت بکشور دوست
بیار نغمه از کیسوی معنبر دوست
2. بجان او که من از شکر جان برافشانم
اگر بسوی من آری بیامی از بر دوست
3. اگر چنانچه در آن حضرتت نباشد یار
بدین دو دیده بیاور غباری از در دوست
4. من کدا و تنهای وصل او هیهات
کجا بچشم به بینم خیال منظر دوست
5. دل صنوبریم هیچو بید در لرزانست
ز حسرت قد و بالای چو صنوبر دوست
6. اگر چو دوست بچینری؛ نمیخرد ما را
بعالهی نفروشیم موی از سر دوست
7. چه باشد ار شود از بند غم دلش آزاد
چو هست حافظ خوش خوان غلام و چاکر دوست

PARAPHRASE.

Zephyr, should'st thou chance to rove
By the mansion of my love,
From her locks ambrosial bring
Choicest odours on thy wing.

Could'st thou waft me from her breast
Tender sighs to say I'm blest,
As she lives ! my soul would be
Sprinkled o'er with extasy.

But, if Heav'n the boon deny,
Round her stately footsteps fly,
With the dust that thence may rise,
Stop the tears which bathe these eyes.

Lost, poor mendicant ! I roam
Begging, craving she would come :
Where shall I thy phantom see,
Where, dear nymph, a glimpse of thee ?

Like the wind-tost reed my breast
Fann'd with hope is ne'er at rest,
Throbbing, longing to excess
Her fair figure to caress.

Yes, my charmer, tho' I see
Thy heart courts no love with me,
Not for worlds, could they be mine,
Would I give a hair of thine.

Why, O care ! shall I in vain
Strive to shun thy galling chain,
When these strains still fail to save,
And make HAFIZ more a slave.

GAZEL XI.

THE imagination of the Poet, after dwelling with admiration and enthusiasm on the fine majestic figure and fascinating deportment of his mistress, bursts forth at large into a metaphorical and glowing description of her transcendant beauties. He compares them, according to the style and imagery of the *Asiatics*, to admired objects in nature, and, with a figurative boldness of expression, delineates their impressive effects upon his senses. He attributes to the magic influence of her omncreative presence in his mind, all the elegant tints, colouring, embellishments, and *peinturesque* beauties, with which the flowery repository of his imagination is decorated and stored. After consoling and regaling his mind with the delicious and animating sensations arising from the recollection of her former friendship, he professes his unshaken determination not to give way to reflection, but to risque, at all hazards, the recovery of her society, and never to abandon his project, however peril or despair may thwart him in the pursuit of his object.

وله ایضا

1. ای همه شکل تو مطبوع و همه جای تو خوش
دلَم از عشوه شیرین شکر خای تو خوش
2. همچو کلبرک طری بوده وجود تو لطیف
همچو سرو چمن خلد سراپای تو خوش
3. شیوه و ناز تو شیرین خط و خال تو ملیح
چشم و ابروی تو زیبا قد و بلای تو خوش
4. هم گلستان نکارم ز تو پر نقش و نکار
هم مشام دلَم از زلف سبین سای تو خوش
5. در ره عشق ز سیلاب بلانیست گذار
کرده ام خاطر خود را بتولای تو خوش
6. بیش چشم تو بهیرم که دران بیماری
میکند درد مرا از رخ زیبای تو خوش
7. در بیابان طلب کرچه زهر سو خطرست
میزود حافظ بیدل بتبنای تو خوش

PARAPHRASE.

Yes, thy form, my fair nymph, is of elegant mould,
And proportion'd with exquisite grace ;
How transporting thy shape, and thy looks to behold,
As sly wantons young Love in thy face.

Like the bloom of the rose, when fresh pluck'd and full-blown,
Sweetly soft is thy nature and air:

Like the beautiful Cypress in Paradise grown,
Thou art ev'ry way charming and fair.

Thy arts so coquettish, thy feigned disdain,
The soft down and sweet mole of thy cheek,
Eyes, and eye-brows, and stature my senses enchain,
While I gaze, not one word can I speak.

When my mind dwells on thee, what a lustre assume
All the objects which fancy presents!

On my memory thy locks leave a grateful perfume,
Far more fragrant than jas'mine's sweet scents.

In this wild maze of love is no avenue found
To escape from the torrent of grief,
Yet my heart still emerges, nor fears to be drown'd,
While thy friendship affords it relief.

Should I chance in thy presence to sink and expire,
And before thee to reach my last goal,

Let me look on thy cheek, and in peace I'll retire,
Nor repine when I give up my soul.

Though to roam 'mid the desert and search for thee there,
Nought but hazard and danger proclaim ;
Yet HAFIZ shall roam, and tho' mock'd by despair,
Never cease to call out on thy name.

ms:

PARAPHRASES IN PROSE.

THE UNIVERSITY OF CHICAGO

PARAPHRASES IN PROSE.*

GAZEL I.

[This Gazel is from the History of the Persian Language in the Life of Nader Shah, 8vo. Lond. 1773, p. 179, by the first Orientalist, in point of taste and research, that ever graced any country, the late Sir William Jones, whose numerous and inimitable Translations from Asiatic Authors, pre-eminently entitle him to the following just and characteristic encomium from *Ausonius*:

*Hujus fontis aquas peregrinas ferre per urbes,
Unum præ reliquis solitus potare Choaspen.*

Panegyrr. Fontis Burdigal, v. 27.]

1. THE dawn advances, veiled with roses :

Bring the morning draught, my friends, the morning draught.

* “ If the *whole* poem (*says Sir William Jones*), should ever be translated into *English* (by me it certainly never will), I would recommend a version in *modulated, but unaffected Prose*, in preference to *rhymed couplets*; and though not a single image or thought should be added by the Translator, yet it would be allowable to omit several conceits, which would appear unbecoming in an *European* dress; for the Poem, with all its beauties, has conceits in it, like the black spots on some very beautiful flowers; but they are neither so numerous, nor so unpleasing, as those in the Poem of *Venus and Adonis*; and we cannot with justice shew less indulgence to a Poet of *Iran*, than we all shew to our immortal countryman *Shakespeare*.”—*Sir W. Jones’s Preface to Laili Majnun.*

[See *Page first* of our *Introductory Observations*, relating to the incompetency of both prosaic and poetic translation to do full justice to the Persian original.]

2. The dew-drops trickle over the cheek of the tulip:
Bring the wine, my dear companions, bring the wine.
3. A gale of Paradise breathes from the garden:
Drink, then, incessantly the pure wine.
4. The Rose spreads her emerald throne in the bower;
Reach the liquor that sparkles like a flaming ruby.
5. Are they still shut up in the banquet-house?
Open, O thou keeper of the gate!
6. It is strange, at such a season,
That the door of the tavern should be locked.
7. Oh! hasten, O thou who art in love, drink wine with eagerness;
And ye, who are endued with wisdom, offer your vows to Heaven.
8. Imitate HAFIZ,* and drink kisses sweet as wine
From the cheek of a damsel fair as a virgin of Paradise.

* The reader will perceive throughout the whole of these Gazels, that the Poet invariably introduces his own name in the concluding stanza of each. *Whit'lang* is correct in the last the *شاد بیت* or *Royal Destic*

GAZEL II.

1. BOY, bring the wine,—for, the season of Roses is arrived,—
That we may break our vows of repentance again amidst beds
of Roses.
2. Jovial, and singing aloud, let us enter the bower ;
Like Nightingales let us sink at once into nests of Roses.
3. In the recess of the garden quaff the goblet of wine ;
For, the signs of happiness appear also at the command of the
Rose.
4. The Rose is arrived in the garden ; be not too confident of the
time of her sojourn :
Seek a friend, and wine, and the palace of cultivated rose-
bowers.
5. HAFIZ, thou longest after the company of the Rose, like the
Nightingales :
Devote thy soul a ransom for the dust of the walk of the
Keeper of the Rose-garden.

GAZEL III.

1. O MINSTREL with a sweet voice! begin an air that is fresh and new :
Call for heart-expanding wine *fresh and fresh*.
2. Sit down from prying eyes and enjoy thy mistress, as a game, in private :
Snatch eager kisses from her *fresh and fresh*.
3. How canst thou eat the bread of life without drinking wine ?
Quaff wine to *her* dear remembrance *again and again*.
4. O cup-bearer with legs of silver, I am intoxicated with the love of thy beauty!
Quick fetch the cup, that I may fill it *again and again*.
5. My heart-ravishing angel makes for me
Ornaments of various hues and odours *afresh and afresh*.
6. O! gentle *Zephyr*, when thou passest by the habitation of my Fairy,
Afresh and afresh tell her, in whispers, the tale of HAFIZ.

GAZEL IV.

[Chiefly from the *Persian Grammar* by *Sir William Jones*, p. 129, third Edit.
Lond. 1783.]

1. IF that lovely maid of *Shiraz* would accept my heart,
For the black mole *on her cheek* I would give *Samarcand*
and *Bokhara*.

2. Boy, bring me the wine that remains; for, in Paradise thou
wilt not find
The banks of the fountains of *Rocnabad*, and the rosy bowers
of *Mosella*.

3. Alas! these wanton nymphs, these insidious fair ones, whose
beauties raise a tumult in our city,
Have borne away the quiet of my heart as Tartars their repast
of plunder.

4. Yet the charms of our darlings have no need of our imperfect
love:
What occasion has a face naturally lovely for perfumes, paint,
moles, or ringlets?

5. Talk to me of minstrels and of wine ; and seek not to disclose
the secrets of futurity :

No one, however wise, ever has, or ever will discover this
enigma.

6. I very well know from that daily increasing beauty which
Joseph had,

That a resistless love tore away from *Zuleikha* the veil of her
chastity.

7. Attend, O adorable object ! to prudent counsels : for, youth of
a good disposition

Love the advice of the aged better than their own souls.

8. Thou hast spoken ill of me, yet I am not offended : may God
forgive thee !—Thou hast spoken well :—

But do bitter words (the answers of the scorpion), become a
lip like a ruby, shedding nothing but sweetness, (sugar) ?

9. THOU hast composed thy Gazel, and strung thy pearls—Come,
sing them sweetly, O HAFIZ !

For, Heaven has sprinkled over thy poetry the clearness and
beauty (shining circle) of the *Pleiades*.

GAZEL V.

1. THAT Idol with heart of stone and ear-ornaments of silver
Hath deprived me of fortitude, power, and reason :

2. For, She is an image of piercing looks, delicate mien, in
beauty like a Fairy,
A soft companion, bright as the moon, lovely, and robed in
the graceful tunick.

3. From the raging fire of her violent love
I am continually ebullient (boiling over), like a culinary vessel
(*pot.*)

4. Might I take her in my embraces, like the garment that enfolds
her,
My heart would be at rest on becoming near her as her nearest
vestment (*chemise.*)

5. Were my very bones even to putrefy,
The love I have for her could not be forgotten by my soul.

6. Her bosom and shoulders, her bosom and shoulders, her bosom
and shoulders

Have deprived me of my heart and religion, my heart and re-
ligion :

7. Thy cure, thy cure, O HAFIZ!

Is her honied lip, her honied lip, her honied lip.

GAZEL VI.

1. I have borne the anguish of love, which ask me not to describe:
I have tasted the poison of absence, which ask me not to relate.
2. Far through the world have I roved, and at length I have chosen
A sweet creature (a ravisher of hearts), whose name ask me not to disclose.
3. The flowings of my tears bedew her footsteps
In such a manner as ask me not to utter.
4. On yesterday night from her own mouth with my own ears
I heard
Such words, as pray ask me not to repeat.
5. Why dost thou bite thy lip at me? What dost thou not hint
(that I may have told) ?

I have devoured a lip like a ruby : but whose ask me not to mention.

6. Absent from thee, and the sole tenant of my cottage,
I have endured such tortures, as ask me not to enumerate.

7. Thus am I, HAFIZ,* arrived at that pitch (station, experience, or extremity) in the ways of Love,
Which, alas ! ask me not to explain.

* The Poet may possibly here allude to the proper signification of his own name, which implies *accurate observation, remembrance, and perfection.*

GAZEL VII.

1. EVERY moment I complain aloud on account of thy absence ;
But, what if the Zephyr refuses to convey my sighs and complaints to thee ?

2. Night and day do I grieve bitterly, and (though I should not grieve), though there should be an interval from grief,
When I am thus far from thee, how can my heart be at ease ?

3. What can I do but weep, and sob, and lament,
When I am reduced to such a state from thy absence, that I should wish an enemy placed in. *

4. Since thou hast estranged thyself from my sight, my heart has been consumed with affliction.
Ah! how many are the fountains of blood, that it has opened to me in my eyes !

* Or negatively, that I should *not* wish my most malicious foe to suffer.

5. Whenever my poor heart utters its complaints for thy absence
A thousand drops of blood trickle down from the root of each
eye-lash.

6. Thus is the distracted HAFIZ immersed in the remembrance of
thee day and night:
Whilst thou art perfectly (free) at ease about thy broken-
hearted slave.

GAZEL VIII.

1. O Zephyr, say with mildness to that delicate Fawn,
That she maketh us love to dwell in the hills and desarts.

2. How happens it, that she who dispenses sweetness to all around
her (*the vender of sugar*),—whose life be long !—
Has no sweet morsel of regret for the absence of her poet with
a dulcet voice (*her parrot feeding on sugar*).

3. Perhaps, O Rose, vanity on account of thy beauty will not
permit thee
To make even a poor inquiry after the fond Nightingale.

4. It is possible to ensnare a prudent heart with softness and
gentleness ;
But a cautious and wise bird is not to be taken with a trap or
with a gin.

5. When thou sittest with thy companion, and pourest out the
pure wine,

Take thought of thy lover, that measurer of the desert (who is lost in the desert of absence).

6. I know not why these damsels have no (tincture) feelings of benevolent sympathy,
Damsels, who have black eyes, are tall as Cypresses, and beautiful as the Moon.

7. I can only mention one defect in thy charms ;—
Thy fair countenance hath not the hue (disposition) of Love and Constancy.

8. It is not surprising if, in the Heavens, from the strains of
HAFIZ,
*Zorah** lead the planets in dance to his melody.

* The planet *Venus*.—For a more literal version of this last stanza, see *Reviski*, Paraphrasis, p. 97, and the exculpatory remark added by the learned Baron.

GAZEL IX.

1. NEVER shall thine image be obliterated from the tablets of my heart and soul:
Never shall that stately moving Cypress (*pompaticè incedens*) quit my remembrance :
2. No adverse fortune, nor the angry Fates, shall cause
The (imagination) memorial of thy lips to vanish from my distracted brain.
3. From my earliest infancy (*eternity without beginning*) has my heart been bound in alliance with (*the points of*) thy ringlets ;
And 'till my last breath (*eternity without end*) the contract shall not be broken.
4. Every thing, except the (*load of*) Love I cherish for thee in this poor heart of mine,
May be driven from my affections ; but, that shall never go.

5. The love of thee has taken so strong a hold upon my heart and
upon my soul,
That, though my head were separated from my body, my love
for thee would still survive.

6. If my heart does thus pursue the darling sex, it is excuseable,
It is sick; and, what can it do but seek for a remedy?

7. Whoever desires not to have his brain turned, like HAFIZ,
Let him not give his heart to the fair, nor court their society.

GAZEL X.

1. ZEPHYR, shouldest thou chance to pass through the region
where dwells my mistress,
Bring me a profusion of odours from her ambrosial ringlets.
2. By her life ! would I sprinkle my soul with sweetness,
Wouldest thou but bring me a message from the bosom of my
fair one.
3. But, if Heaven should not so far favour thee,
Bring dust to these two eyes from the mansion of my beloved.
4. I am miserably destitute, and I am wishing for her arrival—
Alas ! bewildered wretch that I am !
Where shall I behold with my eyes the phantom of her coun-
tenance ?
5. My elevated heart trembles like the reed
Through the desire of possessing my fair one, who is like a
pine-tree in form and stature.

6. Although this lovely charmer has no esteem for me,
I would not exchange a hair of her dear head to receive the
whole world in return.

7. Where is the advantage of having his heart (free) emancipated
from the bondage of care,
When the suaviloquent HAFIZ exists only the slave and vassal
of his beloved ?

GAZEL XI.

1. YES, thy whole shape is delicately proportioned ; every place about thee is exquisite :
My heart is exhilarated with thy sweet and honied blandishments.

2. Like the fresh leaf of the Rose, thy nature is gentleness :
Like the Cypress of the Garden of Paradise (or Eternity) thou art every where (from head to foot) charming.

3. Thy coquetish arts and feigned disdain are sweet ; the down and mole of thy cheek are agreeable :
Thy eyes and eyebrows are languishingly brilliant ; thy height and stature are lovely.

4. The bower of my ideas is filled by thee with pictures and ornaments :
The odour of my heart becomes fragrant from thy jasmine-scented locks.

5. In the road of Love there is no escape (passage) from the torrent of affliction ;

But I have (made myself happy) consoled myself by thy friendship.

6. In thy presence I expire : but in that extremity

Anguish becomes sweet to me from the smile (cheek) of thy (*gracefulness*) bright countenance.

7. Though to search for thee in the desert be on all sides dangerous,

The despairing HAFIZ proceeds with cheerfulness to call upon thy name.

APPENDIX.



ADVERTISEMENT.

A Manuscript of the Works of HAFIZ, purchased into the Chetham Library at Manchester after these Papers were prepared for the Press, has given us an opportunity of exemplifying, in part, the remarks which occur in the Notes at pages 15 and 19 of our Introductory Observations; and the Reader, who will only consider that the Persian Gazel is invariably governed by the terminating Rhyme, and that every Poem in the Diwan must fall under the classification of its first final letter, will easily judge of our surprise on comparing the short Catalogue of MENINSKI with this Manuscript. Every step during this comparison gave us occasion to lament, that that truly great and indefatigable Scholar had not left a more adequate solution for our doubts on this subject, and, by the addition of such notices as would have identified each Gazel, enabled us at all times to ascertain its reputed genuineness. This is the more unfortunate, as a Manuscript containing the Shereh of Sudi was constantly used by MENINSKI. We trust, therefore, that the following Catalogue (the value of which must be proved hereafter on collation with other copies) will not prove, for the present, unacceptable to the Reader of HAFIZ. It must, at all events, prevent his feeling the similar want of a standard reference: and he may remain assured, that it represents with faithfulness the contents of an approved Manuscript of the Diwan, which professes itself to have been transcribed with great care and critical accuracy under the eye of a learned European, and collated with a considerable number of the best Manuscripts in Higher Hindustan, and, under such circumstances, may be expected to aid, in a secondary view, that appreciation of internal evidence, by which all truly celebrated compositions will ever demonstrate their originality.



NUMBER OF GAZELS IN THE DIWAN,
according to the Manuscript of MENINSKI, as compared with
that of the CHETHAM LIBRARY.

GAZELS in	| <i>Alif</i>	M. (<i>Meninski</i>).	15.		
				Ch. (<i>Chetham MS.</i>)	18.
	ب <i>Ba</i>	M. 4.	Ch. 6.		
	ت <i>Ta</i>	M. 90.	Ch. 90.		
	ث <i>Sa</i>	M. 1.	Ch. 3.		
	ج <i>Jim</i>	M. 1.	Ch. 1.		
	ح <i>Hha</i>	M. 2.	Ch. 3.		
	خ <i>Kha</i>	M. 1.	Ch. 2.		
	د <i>Dal</i>	M. 165	Ch. 173.		
	ذ <i>Zal</i>	M. none	Ch. 4.		
	ر <i>Ra</i>	M. 15.	Ch. 21.		
	ز <i>Za</i>	M. 12.	Ch. 13.		
	س <i>Sin</i>	M. 56.*	Ch. 7.		

* س It is under this letter that we suspect the error of the Press in MENINSKI^{*} to consist, it being scarcely probable that forty approved Manuscripts could agree in leaving out forty-nine Gazels, which could not be admitted elsewhere in the series, on account of the terminating letter: and, supposing them to be only forty-eight, that number, subtracted from 617, will give us MENINSKI's total, as printed in the Grammar, viz. 569.

** [Since writing the above, the kindness of a learned Friend has enabled the Author, in some measure, to clear up this doubt, from the following six manuscripts of HAFIZ

GAZELS in ش Shin M. (*Meninski.*) 22.
Ch. (*Chetham MS.*) 23.

ص	<i>Sad</i>	. . . . . M. 2.	Ch. 2.
ض	<i>Zad</i>	. . . . . M. none.	Ch. 3.
ط	<i>Ta</i>	. . . . . M. 1.	Ch. 1.
ظ	<i>Za</i>	. . . . . M. 1.	Ch. 1.
ع	<i>Ain</i>	. . . . . M. 4.	Ch. 3.
غ	<i>Ghain</i>	. . . . . M. 1.	Ch. 1.
ف	<i>Fa</i>	. . . . . M. 1.	Ch. 1.
ق	<i>Kaf</i>	. . . . . M. 3.	Ch. 3.
ك	<i>Kef</i>	. . . . . M. 3.	Ch. 4.
ل	<i>Lam.</i>	. . . . . M. 10.	Ch. 13.
م	<i>Mim.</i>	. . . . . M. 77.	Ch. 78.
ن	<i>Nun</i>	. . . . . M. 25.	Ch. 29.
و	<i>Vaw</i>	. . . . . M. 11.	Ch. 13.
ه	<i>Ha</i>	. . . . . M. 17.	Ch. 16.
ي	<i>Ya</i>	. . . . . M. 77.	Ch. 78.

Total { M. 617.
Ch. 610.

in the Bodleian Library, which he has been so obliging as to examine for the purpose, uniformly containing only *six* Gazels terminating in this letter: *Laud. A.* 52; *Laud. B.* 38; *Laud. B.* 39; *Marsh.* 164; *Rawl.* 19; and *Gagn.* 134. It is morally certain, therefore, that MENINSKI must have written fifty-six, instead of six, the varieties under the remaining alphabetical terminations affording ample means to account for the two Gazels otherwise missing.]

ديوان دفتري

CATALOGUE OF THE DIWAN,

WITH THE NUMBER OF DISTICHS,

AND EXTRACT OF THE FIRST HALF BEIT,

OF EACH GAZEL,

ACCORDING TO

THE ARRANGEMENT

OF

THE CHETHAM MANUSCRIPT.

NOTICE FROM THE CATALOGUE OF THE
CHETHAM LIBRARY.

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Codd. MSS. OO.

[Arch. A. xxviii. — 10, 11, 12.]

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II. ذ to و

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other Manuscripts by a Gentleman of *Lucknow*.”

چون این کتاب ملاحظہ شد
اکثر جایی غلطی کاتب معلوم شد
خصوصاً در اشعار عربیہ

*i.e. Persian
We have found
in most places
of errors but they
are corrected*

[Memorandum of the Transcriber at the beginning of the Third Volume.] *Arabic*

N. B. The marginal Notices refer to Gazels already printed.

ديوان دفتري

GAZELS in 1

VERSSES.	VII.	الا يا ايها الساقى ادر كاسا و ناولها	1	{ 1 <i>Reviski, Me-</i> <i>ninski, Hyde.</i>
	XI.	ساقى به نور باده بر افروز جام ما	2	6 <i>Rev. v. 10.</i>
	VIII.	صلاح كار كجا و من خراب كجا	3	11 <i>Rev.</i>
	XIII.	اي فروغ ماه حسن از روي رخشان شبا	4	14 <i>Rev.</i>
	XI.	اگر آن ترك شنيرازي بدست آرد دل مارا	5	{ 2 <i>Rev. v. 9,</i> <i>Jones, v. 9.</i>
	X.	دوش از مسجد سوي ميخانه آمد پير ما	6	5 <i>Rev. v. 9.</i>
	VII.	شب از مطرب كه دل خوش باد وي را	7	<i>Orient. Collec.</i>
	IX.	صوفي بيا كه آينه صافست جام را	8	4 <i>Rev. v. 7.</i>
	VII.	صبحدم بكشاد خباري در ميخانه را	9	
	XII.	دل ميروند ز دستم صاحب دلان خدا را	10	13 <i>Rev. v. 13.</i>
	XI.	رونق عهد شباب است دگر بستان را	11	3 <i>Rev. v. 10.</i>
	VII.	بها لزمان سلطان كه رساند اين دعا را	12	12 <i>Rev. v. 8.</i>
	VIII.	صبا بلطف بگو آن غزال رعنا را	13	{ 7 <i>Rev. v. 7.</i> <i>Jones, v. 8.</i>
	IX.	ساقيا بر خيز و در ده جام را	14	9 <i>Rev.</i>

ت ب ا

VERSES.	VII.	هنکام نو بهار کل از بوستن جدا	15	
	VIII.	ما بر قتییم و تو دانی و دل غم خورما	16	10 Rev.
	V.	لطف باشد کر نیوشی از کدا هاروت را	17	
	V.	تا جهالت عاشقان را زد بوصل خود صلا	18	18 Rev.

In ب

IX.	میدمد صبح کل کشوده نقاب	1	Jones, v. 8.
IX.	گفتم ای سلطان خوبان رحم کن برین غریب	2	
IX.	آفتاب از روی او شد در حجاب	3	
VII.	تعالی الله چه دولت دارم امشب	4	
VII.	صبح دولت میدمد کو جام همچون آفتاب	5	
IX.	ز باغ وصل تو یابد ریاض رضوان آب	6	

In ت

XI.	بیا که قصر امل سخت ^{ست} بنیاد است	1	
VII.	برو بکار خود ای واعظ این چه فریاد است	2	
IX.	روزه یکسو شد و عید آمد و دلها برخاست	3	
XI.	چو بشنوی سخن اهل دل مکو که خطاست	4	
XIV.	روضه خلد برین خلوت درویشانست	5	
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IX.	سینهام ز آتش دل در غم جانانه بسوخت	12	Wahl.
XI.	زاهد ظاهر پرست از حال ما آگاه نیست	13	Wahl.

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Wahl.

{ Reviski, v. 11.
 Afiat. Miscel.

Wahl.

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N. B. There is another in ن printed by
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- VII. دل شوق لبست مدام دارد 174

This does not occur in the Chetham MS.

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- VI. ای شوق شهد لعل تو در کام جان لذیذ 1
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| X. | دل م روده لولي و شيبست شور انكيز | 6 | Wahl, v. 9. |
| VII. | در آكه در دل خسته توان در آيد باز | 7 | |
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- VIII. ز چشم بدرخ خوب ترا خدا حافظ 1 Wabl, 8.

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In غ

- VII. سحر بیوی گلستان دمی شدم در باغ 1

In ف

- X. طالع اگر مدد کند دامنش آورم بکف 1

ل ک ق

In ق

- VERSES. XII. زبان خامه ندارد سربیان فراق 1
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 IX. ای که شور افکنده در بزم شاهان از نهک 2
 VIII. اگر شراب خوری جرعه نشان بر خاک 3
 IX. هزار دشمن اگر می کنند قصد هلاک 4

N. B. A fifth, said to be from Hafiz, beginning

من دوش پنهان میشدم با قصر جانان
 سپکنک

{ Asiatic Misc.
 1785.

In ل

- IX. اگر بگویتو باشد مرا مجال وصول 1
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- IX. 57 کر دست دهد خاک کف پای نکارم
- X. 58 من دوستدار روی خوش و موی دلکشتم
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- VIII. 61 مانگویم بدو میل بناحق نکنیم
- VIII. 62 ما زیاران چشم یاری داشتیم *Ouseley.*
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 9 گفتا برون شدي بتباشاي ماه نو VII.
 10 مرا چشمي است خون افشان ز دست IX.
 آن کهان ابرو
 11 مطرب خوش نوا بکو تازه بتازه نوبنو VI.
 12 مزرع سبز فلک دیدم و داس مه نو X.
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- 1 اي که با سلسله زلف دراز آمده VII.
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 4 از خون دل نوشتم نزدیک دوست نامه VIII.
 5 در سراي مغان رفته بود و اب زده XIV.
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 7 دامن کشان هبیرفت در شراب در کشیده IX.
 8 اي از فروغ رویت روشن چراغ دیده XV.
 9 خنک نسیم معنبر شامه دل خواه VII.
 10 سحر کاهان که مخبور شبانه XI.
 11 عید است و موسم گل ساقی بیار باده VII. *Ouseley.*
 17 عیشم مدام است از لعل و لخواه VIII.
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 15 نصیب من چو خرابات کرده است الله VII.
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- XI. اتت روايح رند الحبي وزاد غرامي 2
- VIII. اي دل آندم كه خراب مي گدگون 3
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- IX. اي دل بكوي عشق كذاري نهي كني 4 *Wahl.*
- IX. اي دل گر از ان چاه زنگدان بدر آي 5
- VIII. اي باد نسيم يار داري 6 *Jones..*
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سرود بگلبنانک

به ماه روي

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تيام شد

SUPPLEMENT.

* I

THE following Greek and Latin Versions are added, for the satisfaction of the learned Reader. The Eidyllion by Sir WILLIAM JONES, and the two Odes by Baron REVISKI, are already well known. For the Elegy in Latin Hexameters and Pentameters, the Author is obliged to an old School-fellow and College Friend, by whom it was imitated from the English Prose Version, and who has kindly permitted him to produce it as a proof of the Latin language being more fitted than the English, on account of the shackles in rhyme, to express the homotonous repetitions which terminate the stanzas of these Gazels. See the Introductory Remarks.

ΕΙΔΥΛΛΙΟΝ.

Ἐγκίρνα, φίλε παιῖ, γλυκὺν οἶνον ἀφειδέως,
 Ἦλυθεν γὰρ ἕαρ πολυδαίδαλον, ἦλυθεν.
 Ἐν ῥόδοις κατακειῖσ' ὅσα δε χθες υπεσχεο
 Σάμερον Ζεφύροις μαλακαίποσι δὸς φέρειν.
 Ἄμμες δὲ σεφάνοις θαλεροῖς πεπυκασμένοι 5
 Αβρὰ μειδίοντες, ἑταῖρε, χορεύσομεν,
 Ὡς δ' ἀηδόνες ἐζόμεναι ἐπὶ δενδρέω
 Κλισμῶ ἐν ῥοδίνῳ κατακεισόμεσθ' ἀδέως.
 Εἰς κᾶπον, φίλε κῆρε, βάδιζε βαθύσκιον,
 Παιδα δ' εὐρυθαμιγγα μελιφρονος ἀμπέλε 10
 Χρυσέαις ἐν φιάλαισιν αμυγλῖ συνέκπτε,
 Τέρψις γὰρ Γλυκύτης τε ῥοδόχρους ἔρχεται.
 Ὅρᾶς, ὡς ῥόδεον πέταλον Ζεφύρῳ γελᾷ.
 Αὔριον καὶ ταχ' ἰσάκις ἐκ' ἀπολάμψεται.
 Νῦν δε νεκταρέας βόθρυων ῥανιδας πίε, 15
 Κεῖσο δ' ἐν ῥοδέοις λιπαρόχρους ἀνθέσι,
 Κέρην καὶ ῥαδινοῖς μελέεσσι πεδέρχεο.
 Ἐγὼν μὰν ὑπ' ἔρωσι ῥόδων ἀπαλοχρόων
 Δαχθεις τάκομαι, ὡς λιγύφωνος ἀηδονις,
 Χρῆν σ' ἄρ', ὦ φίλον ἦτορ, ὑπερφιλέειν κόνιν 20
 Βήσων, ἔνθα ῥόδων μελέτωρ ἐπινίσσεβαι.

ODE.

Shirazi gracilis puer
Si votis facilem se dederit meis,
Nævo uni in facie dabo
Samarcandæ opulentam & *Bocharæ* plagam.

Infunde heus! remanens merum,
Non cælo inveniam floriferos aquæ
Rucnabadi ego margines,
Musellæque virens perpetuo nemus.

Heu heu! pacem animo meo
Lulî blanditiis quippe procacibus
Sic totam eripiunt, ferox
Prædatas veluti *Turca* rapit dapes.

Quid nostrâ face languidâ
Augustum pueri contulerim ad decus?
Quid formâ facies nitens
Mendaci roseas fuco eget ad genas?

Cantorem memora et merum,
Sed fati ambiguas quære parum vices,
Quippe ænigmatis istius
Nulla est ingenio aut arte solutio.

Quid possit vehemens amor
Josephe indicio rem teneo tuo,
Te viso male sauciam
Zelicham domitus deseruit pudor.

Præbe aurem monitis meis
Attentam, o animæ dulce decus meæ!
Nam gaudent juvenes probi
Maturis gravium consiliis senum.

Tu convicia quod mihi
Dicis, do veniam, Di tribuant parem,
Nec succenseo, sed reor
Non os verba decere aspera melleum.

Haphyz! quot tibi carmina
Tot gemmæ ambrosio desiliunt labro,
Mulce cantibus æthera, ut
Spargant gràta tuis pleiades modis.

ELEGIA.

Flammis ah! pereo cæcis, mea cara *Ferishta*,

Quas nunquam ut referam, cara *Ferishta*, roga.

Te ploro absentem lachrymis, mea cara *Ferishta*,

Ne quantum ploro, cara *Ferishta*, roga.

Erravi totum longe lateque per orbem,

Ne tu, quam propter, cara *Ferishta*, roga.

Selecta ex aliis passim est mea nymp̄ha venusta,

Ne, quam selegi, cara *Ferishta*, roga.

Oh! forma angelica! oh facies divina puellæ!

Cujus ne nomen, cara *Ferishta*, roga.

Signa pedum lachrymis noster sectatur ocellus:

At ne, cujusnam, cara *Ferishta*, roga.

Nocte tuas voces hesternâ his auribus hausî,

Quas minimè ut memorem, cara *Ferishta*, roga.

Cur torvè labia obmordes? cur suggeris ista?

Quæ nunquam ut repetam, cara *Ferishta*, roga.

Agnosco en! supplex me basia mille dedisse:

Ne cuinam ista dedi, cara *Ferishta*, roga.

Nostra domus luctu plena est, absente *Ferishta*,

Ne, cur sic plena est, cara *Ferishta*, roga.

Infelix Hafiz! quanta infortunia amantis!

Sed quanta heu! nunquam, -cara *Ferishta*, roga.
Extremum ah! nequeo verbis depingere amorem,
Ne plura idcirco, cara *Ferishta*, roga.

ODE.

Heus illi tenero dic, *Zephyre*, hinnulo
Amenti similis quod miser illius
Cæco captus amore
Erro in montibus aviis.

Dulcis venditor heu! pusio sacchari,
Quem servant superi, cur manet immemor?
Nec vel pauca diserto.
Dat bellaria Psittaco?

O quæ puniceo flore nites, rosa!
Estne hæc forma tuæ causa superbiæ?
Flagrantis Philomelæ
Quod nil sollicitet te amor.

Incautas volucres retibus et plagis
Venamur; sed enim pulchra animi indoles,
Virtutesque sagaces
Captivare valent viros.

Si quando eximio cinctus amantium
Cœtu, pura libes pocula nectaris,
Esto tunc et amici
Tantillum memor exulis.

Ignoro tereti corpore suavium
Et nigris oculis dulce tuentium,
Cur tam impervia amor
Sint præcordia virginum?

Expertem vitii confiteor tuam
Augustam speciem, sed cuperem magis
Formosi decus oris
Demptâ mente volubili.

Quid mirum! empyreis si tua sedibus
O *Haphyz* recitent carmina, sique ea,
Lætam aggressa choream
Psallens subsiliat Venus?

EPICEDIUM.

Cecinit Poeta Vetus Persicus Anonymus apud Sudi.

Latina interpretavit.---Reviski.

[Proem. xxxix.]

ODARVM HAFIZI DELICATA SVAVITAS
NVLLI POETÆ CONTIGIT MORTALIVM
OH QVI TENERIS CARMINVM DVLCEDINE
DIC VT QVIESCANT VATIS OSSA MOLLITER.

VARIOUS READINGS OF THESE GAZELS,

FROM

FOUR MANUSCRIPTS

OF THE

DIWAN-I-HAFIZ.

A Very learned Professor, and great ornament of the University of Oxford, having most obligingly furnished the Author with the following Collations of these Gazels, from three Manuscripts of HAFIZ, in the Bodleian Library, he has been tempted to add the varieties afforded by them to this part of the work, along with those which occur in the Chetham Manuscript. The examination of these readings he leaves to the Persian Scholar, forbearing to encumber a work, already too crouded, with any farther observations.

A. Represents the *Bodleian Manuscripts.*

A. 1. Manuscript of *Hafiz*. Uri CLIV, and Laud, A. 52.

2. } *Persian* text of *Hafiz* to the letter ص with *Sururi's*
3. } commentary in *Turkish*. Uri CXXXIV-V, and Laud,
B. 38, 39.

B. The *Chetham Manuscript*. See Appendix.

GAZEL I.

1. وکله سکااب — کل نقاب A. 1. 2. 3.
کشوده — بسته B.
احباب — اصکااب A. 3.
2. اصکااب — احباب B.
3. The fourth verse in B.
4. تخت زرین زده است A. 3. تخت زمرد — تخت زمرد B.
fifth verse in B.
5. بسته شد دکر — بسته اند دکر A. 1. This verse follows *six*
in A. 2. 3. and is the seventh in B.
6. انچنین — درچنین A. 1.
که ببنندن — دربنندن A. 2. 3. به ببنندن A. 1. The
third verse in B.
7. زاهد — عاشقا B. Wanting in A. 1. 2. 3. the sixth verse in B.
8. Wanting in A. 2. 3. The ninth verse in B. which has the fol-
lowing additional verse as the eighth :
ای دلا غم مخور که شاهد نکت
عاقبت برکشد زچهره لعاب

GAZEL II.

1. که کردیم آن — دکر میان B.

2. خار—خوار B.
3. آمد omitted in B.
4. حواوسر—حويوسرا B.
5. چووصال ميطلببي—وصال كل تلبي B.

N. B. This Gazel not to be found in the following Bodleian manuscripts: Laud. A 52; Laud. B. 38. 39; Marsh. 164; Rawl. 19; and Gagn. 134.

GAZEL III.

2. ازروي او—بكام ازو B.
3. در—کر B.
4. اي تو درو ثاق من—مست ميم بيار صبي B.
- B. زو دکه پر کنم—زو دکر هر کنم

N. B. This Gazel also wanting in the six manuscripts mentioned in No. II.

GAZEL IV.

1. هندوش—هندویش B.
2. دید—یافت A. 3.
- omitted. B. وکلکشت
3. وشیرین و شهر—شیرینکار شهر A. 2.
4. مستغنی است—مستغنیست B.

- A. 2. 3. ورنک وبوي وحوال وخط—باب ورنک وحوال وخط
5. جوي—جو A. 3. This verse follows verse seventh in A. 1. and B.
7. جانان—جانا B.
- دوستر—دوستتر A. 1. 2.
8. خارا—خوارا A. 2. 3. B. The former part of this couplet written in the margin of A. 1. the latter omitted; it follows verse sixth in A. 2. 3. and B.
9. بخون—بخوان A. 2. 3.

GAZEL V.

1. شيرين لب—سنگين دل A. 2. 3.
- سپين—سپين A. 1. 2. 3. B.
2. نکار جابک—نکاري جابکي A. 1. 2. B.
- مشکين B. وشنک A. 1. شنک—شنکي A. 2.
- B. وکله دار A. 2. 3. کله دار—پريوش
- مهوشي A. 1. 2. طريف مهوش ترک—طريفي مهوشي ترکي
B. و مهوشي و A. 3.
- قباکوش—قباوش B.
3. دل در A. 1. 2. 3. زتاب—زسوز
- A. 2. 3. سوزان—سوداي
- A. 1. 2. 3. B. يسان—بان
- B. ميزند—ميزنم
4. چوپر—چوپير B.

- کرم — کرش A. 2. 3.
 ههچون — ههچو A. 1. 2. 3. B.
 قباکرم — قبا بیرم A. 1. 2. 3. B.
 اعوش — اغواش A. 1. 2. 3. B.
 5. اکر — کر A. 1. 2. 3. B.
 6. ربو — بیر B. This verse omitted in A. 2. 3.
 7. دوای ناست — دوای تو A. 3.

GAZEL VI.

2. This couplet omitted in A. 3.
 3. درش — رهش A. 1. 2. B.
 4. زارهای — سخنانی B.
 5. می کزی — می کزی A. 1. می کزی A. 3. B.
 که omitted in A. 1. 2.
 مکوی — مکو A. 1. 2. 3. B.
 6. رنجهای — رنجها A. 1. 2. B.

GAZEL VII.

1. میکنم — میزنم B.
 زارم — زارم A. 2.
 2. خون — غم A. 2. B.
 زچه — بچه B. The third verse in A. 2. B.

3. در فراق — کرفراق B.
توبان — منان A. 2. The second verse in A. 2. B.
4. بسی — بسا B.
خونی — خونین B.
5. مژ — مژه A. 2.
نشود — چکد A. 2.
6. دل شد — دل شده A. 2.
حسنت — یادت A. 2.
دل رفته — دل خسته A. 2. B.
مهران — آزاد A. 2.

GAZEL VIII.

1. به لطف — بلطف A. 1.
2. فرس — فروش A. 2. The seventh verse in B.
3. حسنت — حسن A. 2. 3.
نکر — مکر B.
پرشش — پرسش B.
شیدارا — شیدا A. 1. The fourth verse in A. 2. 3.
4. بحسن خلق — بخلف و لطف A. 1. B.
به بند — ببند A. 1. 2. 3.
بدام بانه — ببند و دام B. The fifth verse in A. 2. 3.
5. باحبیبه — بحیب A. 1. 2. 3.
بیاد دار مکبان باد — بیاد ار حریفان بادیه A. 1. 2. 3.
مکبان B. The second verse in B. and third in A. 2. 3.

6. بوي — رنگ A. 2. 3. B.
A. 3. و ماه و سیه — ماه سیه
7. خاک A. 1. و صغر A. 2. رنگ A. 3. رنگ بوي — بوي مهرو
8. B. بر — در

GAZEL IX.

1. خاطر م — یاد مین
A. 2. 3. قد — سرو
2. A. 1. از درون — از دماغ
A. 2. 3. A. رخ تو A. 1. رخ دوست — دهننت
3. A. 1. 2. 3. B. بیوند — پیمان
ورنه — وز سر
4. A. 1. the remainder of the line as follows in
هرچه از عشق تو هست ان بدل و جان منست A. 2. 3.
B. از — جز
B. بر — در
B. منست — من است
A. 1. 2. 3. B. این دل من — از دل من
5. B. تو اندر A. 2. تو م — توام
A. 1. جای — جان
A. 1. بَر دم — اگر
B. ان از دل وز جان A. 2. 3. ان ز دل و جان — ز سر من ان
6. A. 1. 2. 3. B. چکند کز — چه کند کنه
A. 3. دوران — درمان

GAZEL X.

2. تو—او B.
بشکرانه—من از شکر A. 1. B.
ایده آری A. 1.
3. بر—در A. 1.
آن omitted in B.
بار—یار A. 1. 3. B.
برای دیده—بدین دو دیده A. 1. 3. B.
4. مکر بخواب—کجا بچشم A. 1. 3. B.
بینم—به بینم A. 3.
جبال—خیال A. 1.
5. ارزان است—ارزان است A. 1.
چون—چو A. 3. B.
مسکین—خوش خوان A. 1. 3. B.

GAZEL XI.

1. خنده—عشوه A. 1.
یاقوت—شیرین A. 2. 3.
2. کلبر—کلبرک A. 3.
تری—طری B.
هست—بوده A. 1. 3. B.

- جبله—خله A. 2. 3.
3. شکل—وناز A. 2. 3. B.
و—وابروي omitted in A. 2. 3. B.
قد بلای—قد و بلای A. 1. A. 3.
4. خیالم—نکارم A. 1. 2. 3. B.
5. که از سیل بلا A. 1. که از سیل فنا—از سیداب بلا
A. 2. 3. زاسید اب فنا B.
کذار—کذر A. 2. کویز B. This follows couplet *six* in all
four manuscripts.
6. چشمان میرم—چشم تو ببیرم A. 1.
بدان—دران A. 1. 2. 3. B.
7. فنا—طلب A. 1. A. 1. بلا A. 2. 3.
زبه—زهر A. 1.
است—یست A. 1. 2. است B.
حافظ—خاطر A. 2.
تبنای—بتولای A. 1. A. 2. 3. B.

THE END.

PRINTED, AT THE ORIENTAL PRESS, BY WILSON & CO.

WILD-COURT, LINCOLN'S INN FIELDS, LONDON.

TO THE READER.

BEFORE the Reader commences the perusal of these Gazels, it is requested that he will correct the typographical errors from the list annexed, and erase the notes marked † at pages 15 and 18 of the Introductory Remarks, the Author having been informed from good authority, as the latter sheets of the Appendix were passing through the Press, that an Edition of the Works of Hafiz, ENTIRE, in Persian only, has been printed at Calcutta, and that one copy of this very Work is in the possession of a late dignified Member of the ASIATIC SOCIETY, who is now in England. The want of a more frequent communication and interchange of Publications between the Printers and Booksellers of London and those who reside at the capital Settlements of the Honourable EAST INDIA COMPANY in Asia, is most severely felt by the inquiring European. The many Works which have lately issued from the Calcutta Press, though particularly interesting to the general admirers of Eastern Literature, as well as of the utmost consequence to all whose professional vocations demand a competent knowledge of at least the Persian, the Hindustany, or the Bengal

*of which
a copy is
bound up
herein*

languages, are, here in Great Britain, most of them, more difficult to be procured than even scarce Oriental Manuscripts. But surely some intelligent Bookseller will soon be found of enterprize and spirit sufficient to remedy this inconvenience.

It is, however, but justice due to Messrs. WILSON & Co. here to mention the very laudable exertions made at their ORIENTAL PRESS in London, in order to facilitate the publication of Eastern Works: A new font of Persian Types is, we understand, nearly completed at their own expence; and we doubt not that the liberal countenance and patronage of the Nation at large, as well as of the First Commercial Company in the World, will amply reward the exemplary disposition they have shewn to promote the knowledge and dissemination of a branch of Literature so intimately connected with the external and internal polity of our civil establishments in British India.

The Author has to solicit the indulgence of the candid Reader for the number of Errata in this Work, occasioned in part by the perplexities naturally arising from the Compositors of this country not being, as yet, sufficiently habituated to the Persian characters, and partly by his residing at too great a distance to be able to superintend the correction of the Press himself.

Item #1

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H6

Laid-in

1 sheet from p. 2 of second numbered section of
Persian lyrics (w/old incorrect call number
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1850

I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above mentioned matter. I have the pleasure to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Yours obedient servant,
 J. M. [Name]

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H6

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The works of Hafez
and

Persian lyrics

404 HAFIZ, Shirazi (ob. 1388): [Persian]. The Works of Hafiz: with an Account of his Life and Writings. *Calcutta: printed by A. Upjohn 1791. 4to.* Edited by Abu Talib Khan Isjahani. William Yule's copy with numerous annotations and inserted slips.

Bound with

—: Persian Lyrics, or Scattered Poems . . . with Paraphrases in Verse and Prose . . . *London: printed at the Oriental Press by Wilson & Co. 1800. 4to, contemporary russia, rebacked.* The leaf, *To the Reader*, is present but misbound.

Edited and translated by John Haddon Hindley. William Yule's copy with some annotations by him. £45

*This
came in
book*

*OK/
AH*

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p. [29]-[30]

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The works of Hafez

My dear Robert - Here 5 with you - He

ديوان حافظ

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index

p. [29]-[30]

of

The works of Hafez

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p. [80]-[81]

of

The work of Heferz

As the world is a tomb, and the
grave is the only home,
I have no more to say
of the things of this world.

item #3

laid in

p. [80]-[81]

of

The work of Heferz

Handwritten text on a yellowed, rectangular piece of paper, possibly a note or a small document. The text is written in cursive and is mostly illegible due to fading and the angle of the paper. The visible words include "The dust" and "a paper" followed by some less legible characters.

Item # 4

Latin:

2[103]-[104]

of

The works of Izafez

Item # 4

Latin:

p. [103] - [104]

of

The works of Hafiz

[Faint, illegible handwritten text, possibly bleed-through from the reverse side of the page. A large black ink blot is present in the upper left corner.]

[Faint handwritten text on a torn strip of paper.]
66

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